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JAMES JOYCE: THE ARTIST AS EXILE

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James Joyce was born in 1882 in a Dublin whose main characteristic was a shabby gentility displayed against a rather dreary background of politics, religion, and drink. His shiftless and sociable father, his patient and passive mother, and the bitter and fanatical governess, Mrs. Conway, were the three characters who presided over the young Joyce's home life as the family descended from comparative prosperity to ever increasing poverty, striving desperately but with lessening success to maintain some appearance of respectability and continually moving to smaller and shabbier residences as the family income diminished. It was not an encouraging environment for a potential artist. And after the death of the Irish national leader, Parnell, in 1892 the confused ebb of post-Parnell Irish politics added to the prevailing atmosphere of decay a note of muddled hopelessness that all the heroics of the Irish literary revival were unable to hide. It was into this mess that James Joyce grew up. The only aspect of Dublin that he could accept wholeheartedly was its love of song, with the result that he almost became a professional tenor singer himself. For the rest, growing up in Ireland meant for Joyce the gradual realization of the necessity for leaving his native land.

Joyce was educated at the Jesuit colleges of Clongowes and Belvedere, entering the former at the age of six and a half and leaving the latter in 1898 at the age of sixteen. In the autumn of that year he

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entered the Catholic University of Dublin (University College, a partial revival of the Catholic University founded earlier in the century by Cardinal Newman) where he specialized in modern languages, leaving with his B.A. degree in 1902 to go immediately into voluntary exile in Paris. Though he returned to Dublin a year later, from necessity and not from choice, it was for a comparatively brief time. In 1904 he left Ireland again, this time for an exile which, except for two brief visits to his native land in 1909 and in 1912, has lasted ever since.

It was during the years of his education at the three Catholic institutions that he discovered what he deemed to be the necessity for his exile. The background of his home life, with its religious and political quarrels so vividly symbolized in the Christmas dinner scene in *A Portrait of the Artist as a Young Man* and its shabby gentility growing ever shabbier, was something from which he felt with increasing urgency that he must escape, while the political and artistic life of Dublin came to seem to him as narrow, as petty, and as restricting as his own domestic background. At first he found compensating values in religion, and while at Belvedere he passed through a period of intense religious devotion which he later came to see as the sublimation of certain feverish adolescent desires. Before he left Belvedere he had rejected his religion, respecting the intellectual quality of its theology (a respect he has always retained) while dismissing its values as sterile and frustrating. But the Catholic religion represented only one of the forces tugging at him throughout his youth: the other was patriotism, both political and cultural, and this too he eventually dismissed, resisting the claims of the "new" Irish literature of Lady Gregory, W. B. Yeats, and others.

Why, we may ask, was Joyce driven to such extreme nonconformity? Why was he driven, by the time he was twenty years old, to see in exile his only possible way of life? In the answer to this question lies the key to the understanding both of Joyce the man and of Joyce the artist.

The answer is given by Joyce himself in his autobiographical work, *A Portrait of the Artist as a Young Man*. Here, in the story of the development of Stephen Dedalus, he records his own progressive rejection of his environment which is at the same time the story of his emergence as an artist. We see the inhibiting home background, the

cold oppressive atmosphere of school, the chattering triviality of the university. We see Stephen (who is Joyce) rejecting one by one his home, his religion, his country, growing ever more aloof and proud, exclaiming "Non serviam" ("I will not serve") to all the representatives of orthodoxy and convention. And the more aloof he becomes, the more he removes himself from his fellow-men, the closer he comes to the objective vision of the artist. Stephen the artist begins to be born at the moment when he has successfully resisted the temptation to enter the Jesuit order: he suddenly realizes that he is born to dwell apart, to look objectively on the world of men and record their doings with the disinterested craftsmanship of the artist:

He would never swing the thurible before the tabernacle as priest. His destiny was to be elusive of social or religious orders. . . . He was destined to learn his own wisdom apart from others or to learn the wisdom of others himself wandering among the snares of the world.

His destiny as artist demands his choice of exile.

A Portrait of the Artist as a Young Man is thus the record of the parallel development of the artist and the exile. The book closes with Stephen's development of a philosophy of art—and with his decision to leave Ireland. From the moment when the scales fall from his eyes and he looks out on the world with the eye of the artist—not of the Catholic, or the Irishman, but as a "naked sensibility," a pure aesthetic eye—he has renounced the normal life of compromise and adjustment. From now on his "artistic integrity" is all that matters to him; he has become aloof and intransigent. Joyce might well have become a priest, but the choice lay only between priest and artist. That type of uncompromising mind, combining asceticism with lust for power, could have satisfied itself only with "the power of the keys, the power to bind and loose from sin," or with the artist's godlike power to re-create the world with the word. That is why Stephen's rejection of the call to join the Jesuit order is the climax of *A Portrait of the Artist as a Young Man*; henceforth the choice of the artist is the only one left, and the remainder of the book is naturally taken up with the formulation of an aesthetic and, on its completion, his plans for exile.

The aesthetic which Joyce developed—the one which Stephen discusses at length in the *Portrait*—was of a kind one might expect from

a writer for whom art implies exile. Art is regarded as moving from the lyrical form, which is the simplest, the personal expression of an instant of emotion, through the narrative form, no longer purely personal, to the dramatic, the highest and most perfect form, where "the artist, like the God of creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails." The function of the highest type of artist is thus to cultivate a wholly objective, wholly indifferent and impersonal point of view, to re-create in language the world of men to which the artist must not regard himself as belonging any more than God regards himself as belonging to the world that he has created. The artist must become an exile in order that he may become like God.

In the concluding part of the *Portrait* two main themes emerge: the development of Stephen's aesthetic and his progressive rejection of his environment. Somehow these two processes imply each other, and the devices that Joyce employs in order to make this implication clear are worth noting. First, we note that the working-out of the hero's aesthetic view is done either by himself alone, in complete isolation, or in direct opposition to his friends. Second, from this point in the book to the conclusion Stephen looks on his friends and acquaintances with the aloof eye of the artist, not with the eye of a normal human being, with the result that he is constantly presented as being *alone* and *different*. And, third, the aesthetic view which he is shown as developing—Joyce's own view, of course—is one which implies distance and objectivity on the part of the artist: the world is something to be re-created from a distance, not imitated from within. Thus Joyce tries to show the development of the artist and the exile as part of a single process.

If we look carefully at the manner in which the conception of artist as a private rather than as a public figure emerged in the late nineteenth century, we can understand more clearly what was happening. With Oscar Wilde, with the "decadents" of the nineties, we find the renunciation both of the function of art ("All art is perfectly useless," said Wilde) and of the social interests of the artist. And from isolation to exile is but a step.

The fact is—and literary history provides abundant illustration

of this—that, when the social value framework begins to disintegrate, the artist's function becomes in doubt. He ceases to possess any defined status in society, and he responds by retreat or exile. This was a general European movement that developed as the stability of the Victorian world gave way to increasing confusion. It is not simply—as some literary historians have seen it—the rejection of the middle classes by the artist: it is the rejection by the artist of all implication in society.

Thus the birth of Stephen Dedalus (who is James Joyce) as an artist does not mean his recruitment into any specific profession; it does not mean that he has found his place in the social hierarchy and that henceforth his task is smooth. On the contrary, it means that he has discovered that he has no place, no recognized function. As the nineteenth century drew to a close, the status of serious literature as a profession became more and more ambiguous. Methods of recruitment into any of the artistic professions were confused. Arbiters of taste ceased to exist. It is against such a background that the artist in self-defense regards himself as an exile and evolves a view of artistic integrity that implies complete disinterestedness. Joyce's dissatisfaction with Dublin was the occasion, not the real cause, of his retreat.

So Joyce, responding to conditions of which he was perhaps but dimly aware, left Ireland for the Continent to practice his art in "silence, exile, and cunning." His first work was a collection of short stories, thumbnail sketches of typical aspects of that Dublin which he had rejected, entitled simply enough *Dubliners*. Beginning with sketches of a Dublin childhood, told in the first person, the book moves on to more objective studies, in which the author epitomizes with conscious aloofness characteristic situations in Dublin life. We see the development from "lyrical" to "dramatic" art as Joyce understood these terms. Sketches such as "Ivy Day in the Committee Room" bring together in a single picture all the main preoccupations of the average Dubliner and suggest in addition the mood and atmosphere—a gray mood of dreariness mixed with recklessness—which surrounded them. There is a quiet Flemish realism here, yet the stories are more than realistic portraits; they are symbolic, for each character and each image stands as a symbol of Dublin and its

people. The last story in *Dubliners*, "The Dead," stands apart from the others. It is less a picture of a typical Dublin situation than a fable designed to illustrate a point. Joyce is attempting to show the change from a wholly egocentric point of view, where you regard the world as revolving round yourself, to a point of view where your own personality is eliminated and you can stand back and look disinterestedly on yourself and on the world. The hero of this story starts off in a mood of pompous egotism and, as a result of the events of the story, emerges with his personality eliminated in a mood of indifferent acceptance of all things. Written after the other stories of *Dubliners* and no part of the original collection, "The Dead" is a kind of afterthought expressing indirectly Joyce's preoccupation with the question of the proper aesthetic attitude. Actually, what is happening to Gabriel is that, like Stephen in the *Portrait*, he is moving from the "lyrical" point of view, the egocentric approach which Joyce regarded as the most immature, to the "dramatic" approach, which for Joyce was the proper aesthetic approach.

The *Portrait* followed *Dubliners*. In this autobiographical novel—autobiographical, yet, significantly, written in the third person—Joyce attempts to stand back from himself and his environment and write of his development as an artist with perfect objectivity. It is, as we have seen, a record of the parallel development of the artist and the exile. With this work accomplished, Joyce could now settle down to the writing of his first great opus.

Joyce's view of the artist as exile, closely related as it is to his ideal of artistic indifference and objectivity, naturally determined his choice of subject and of technique in his first great work. Thus *Ulysses* is an attempt to portray the activities of men with complete and utter aloofness—this being the requirement of the "dramatic" mode and the necessary attitude of the artist as exile. Dublin is the world, from which Joyce as artist has retired. In his work, then, Dublin must be made into a symbol of the world in general and the activity of men in Dublin must be shown as a microcosm of all human activity. If the duty of the true artist is, as Joyce claimed, to be "invisible, refined out of existence, indifferent, paring his fingernails," then Joyce could be the true artist in respect to Dublin, which he had renounced, to which he had made himself indifferent. Writ-

ing of Dublin from Switzerland or Paris, he was "like the God of creation" contemplating his handiwork from the remote heavens.

Ulysses is the description of a limited number of events concerning a limited number of people in a limited environment—Dublin. Yet Joyce must make Dublin into a microcosm of the world so that he can raise his distance from that city into an aesthetic attitude. So the events of the story are not told on a single level; the story is narrated in such a complex manner that depth and implication are given to the events and they become symbolic of the activity of man in the world, not simply descriptive of a group of individual men in Dublin. The most obvious of the devices which Joyce employs in order to make clear the microcosmic aspect of his story is the parallel with Homer's *Odyssey*. Because Joyce regarded Homer's Ulysses as the most complete man in literature—a man who is shown in all his aspects, being both coward and hero, cautious and reckless, weak and strong, husband and lover, generous and mean, revengeful and forgiving, sublime and ridiculous—he endeavored to model the adventures of his hero, Leopold Bloom, an Irish Jew, on those of his Homeric prototype Ulysses. Thus every incident in Bloom's activity during that one day of his in Dublin has some kind of parallel with an adventure of Ulysses in the *Odyssey*. Bloom becomes Everyman and Dublin becomes the world, while the other characters represent incomplete men—Stephen, for example, reappears in *Ulysses* to play an important part as "man as artist," exclusively artist, whereas Bloom is part artist and part scientist, both his artistic and his scientific faculties being of course on a much lower level than they would be in the "pure" artist or scientist.

The book opens at eight o'clock on the morning of June 16, 1904. Stephen Dedalus, summoned back to Ireland by his mother's death after a year in Paris (just as Joyce was), is living in an old military tower on the shore, with Buck Mulligan, a rollicking medical student, and an English visitor. During these early episodes Stephen's character is built up very carefully. He is the aloof, uncompromising artist, rejecting all advances by representatives of the normal world, the incomplete man, to be contrasted later with the complete Leopold Bloom, who is the representative of compromise and conciliation. After following Stephen through his early-morning activities

and learning, through the presentation of his "stream of consciousness," all the main currents of his mind, we are taken to the home of Leopold Bloom, whom we subsequently follow through the day's activities. Bloom at home, attending a funeral, transacting his business, eating his lunch, walking through the Dublin streets—we follow closely his every activity, while at each point the contents of his mind, including retrospect and anticipation, are presented to the reader, until all his past history is revealed. Finally, Bloom and Stephen, who have been just missing each other all day, get together. By this time it is late, and Stephen, who has been drinking with some medical students, is rather the worse for liquor. Bloom, moved by a paternal feeling toward Stephen—his own son had died in infancy, and in a symbolic way Stephen takes his place—follows him during subsequent adventures in the role of protector. The climax of the book comes when Stephen, far gone in drink, and Bloom, worn out with fatigue, succumb to a series of hallucinations where their subconscious and unconscious come to the surface in dramatic form and their whole personalities are revealed with a completeness and a frankness unique in literature. Then Bloom takes Stephen to his home and gives him a meal. After Stephen's departure Bloom retires to bed—it is now 2:00 A.M. on June 17—while his wife, representing the principles of sex and reproduction on which all human life is based, closes the book with a long monologue in which her experiences as woman are remembered.

In *Ulysses* Joyce wishes to express everything, to make his account of the adventures of one small group of people during one day symbolic of the sum total of human activity—with no point of view expressed, no preference shown, no standard of values applied. For the artist, according to Joyce, must be aloof and indifferent; he must have no point of view. Thus the numerous technical devices employed in *Ulysses* serve a double function—to expand the implications of the story so that it includes all human activity and to prevent any attitude, any point of view, from emerging. The characters are shown as having multiple and subtle relations with each other, their relationship being symbolic as well as realistic. And each character is given a Homeric prototype which serves the function of expanding the implications of his actions. The events of the story are carefully patterned so as to form a closely interrelated unit. The

events, too, are given Homeric prototypes which have both relations with each other and with their realistic, Dublin aspects. Further, the events are given meaning on yet a third level, a mystical or philosophical level, utilized by Joyce in order to introduce in the course of the book all the main types of speculation which the human mind has engaged in since the beginning of time. Thus the Homeric level of the story is designed to emphasize the "completeness" of Leopold Bloom, the hero, while the third level has for its function the linking of the story to dominant motifs in human thought, thus enlarging its general implications. This third level also helps to establish Joyce's indifference: if an action is on the realistic level trivial and unimpressive yet on the mystical level profound and weighty, the implication is that the trivial and the profound are really the same thing and no real distinction between more or less valuable human activities is possible. Mr. Bloom raising his hat and Mr. Bloom defending the cause of justice are equally important—or equally unimportant. The heroic and the trivial, the ludicrous and the profound, the transient and the permanent, are identified by Joyce's method of telling the story on several levels at once. His "integrity" as an artist—his indifference, his exile from the world—is thus maintained.

There are many other devices employed by Joyce to emphasize the microcosmic aspect of *Ulysses*, some of them extremely ingenious and subtle, but space forbids any discussion of these. Suffice it to say that through style and technique an otherwise trivial story becomes significant in the sense of inclusive, but in no other sense. It is by the careful patterning and writing on several levels at once that Joyce is able to turn his picture of a few events in Dublin into an undifferentiated panorama of life. For Joyce, aesthetic activity meant the re-creation of the human scene by means of language, without the expression of any point of view, without the intrusion of any non-aesthetic value standard. He patterns his story in such a way as to identify all aspects of human experience with each other.

This is even clearer in *Finnegans Wake*, his latest work. Here the surface level of the story concerns the dream of a Dubliner of Norwegian descent, H. C. Earwicker—like Bloom, a sort of Everyman whose experience is expanded into a symbol of all human experience. (His initials, it will be noted, stand for "Here Comes Everybody.") Earwicker's dream—which is far too complicated to summarize—is

told in a language which is scarcely English; for in his endeavor to make the mind of one sleeping man during a few hours symbolize all human life and history Joyce has to write on about a dozen levels at once, making each word have a series of multiple meanings, one on each of the dozen or so levels on which the story is told. Yet these levels are not kept distinct, any more than the different meanings of each word are kept distinct, but keep fading into each other, combining constantly into new patterns. The complex puns and "port-manteau words" which Joyce employs in this work are probably unique in the history of language and show an incredible degree of ingenuity. The whole story is patterned with a subtlety that defies explanation in a short article. In *Finnegans Wake* Joyce takes an even shorter space of time than that which formed the basis of the plot in *Ulysses* and patterns it with much greater complexity in order to achieve the effect of microcosm—to make one word mean everything—that we have noted as the aim of *Ulysses*. It is the aim of the artist who, upset by the confusion and disintegration of values in the world in which he grows up, feels compelled to escape from that world, within which his function as an artist is not clear, and to evolve a view of art which makes that escape into a virtue. In order to avoid the problem of selection—and selection implies a point of view, while Joyce rejected all points of view, all standards of value—Joyce tries not to select at all, but to employ his technique so skillfully that in saying one thing he says everything. To make a choice, to admit that it is more important to show a character doing this than that, would be to involve himself in that world of values and standards which he had repudiated because it confused and inhibited him as an artist. Thus escaping from the world, Joyce preferred loneliness and exile and a definition of art as that technical virtuosity which enables the artist to communicate, without preference or emphasis, everything at once. In doing so he has produced the most brilliant literary craftsmanship of the modern world—perhaps of all time. But craftsmanship is not all, and those who seek for a purpose or a value pattern to give significance and permanent "human interest" (the much-abused popular term is not an inaccurate one) to Joyce's work will be disappointed. There is a fundamental difference between art and craft, though the forces that conditioned Joyce caused him to think it a virtue to equate them.

WORDSWORTH'S REFORM IN POETIC DICTION

EDWIN BERRY BURGUM¹

It is easy, and in the right context proper, to criticize Wordsworth solely from the viewpoint of our present taste in poetry. In an earlier article in the *English Journal*² I have myself shown that his social ideals are reactionary when taken in relationship not to his own period but to ours. Of all the English Romantic poets, it was he who emphasized discipline rather than liberty, and meant by discipline nothing more exalted than unquestioning submission to the task at hand. The practical problems of human conduct are near the surface in Wordsworth's poetry, but they are present in all literature. All literature, therefore, has its practically helpful or misleading aspect according as it reflects the interests of the progressive or the reactionary groups in the community. When one turns, in the light of this generalization, to Wordsworth's speculations on aesthetics, forward-looking and obscurantist elements can be similarly distinguished, but the novel features have proved more important and more enduring.

As a writer on aesthetics, Wordsworth is notable for both breadth and originality of insight. I find him still the most refreshing and suggestive of English critics. Before Wordsworth, English literary criticism was idealistic in its philosophical assumptions. After him it becomes awkward to derive criticism from abstract rules whose validity is glibly assumed as axiomatic. In this sense he throws off the classic tradition and introduces into the study of aesthetics a freshness which had been wanting in literary criticism almost without exception since the *Poetics* of Aristotle. Historians have not exaggerated the importance of the famous Preface to the *Lyrical Ballads*. If we confine our attention to the English tradition, it is a sort of *Novum organum* of aesthetic study. Wordsworth restores

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² *English Journal* (Coll. Ed.), June, 1938.

Aristotle's stress upon the importance of practice and makes the rules once more grow out of the usage. If he does not establish new methods with the clarity of a Bacon, he at least hints at them, to the profit of later generations. He gave a change of direction to the study of aesthetics in England while Coleridge was doing his best to keep it in the old grooves.

At the same time that Wordsworth virtually abandoned the idealistic approach of the classic tradition, he rose superior to the subjective approach that was to characterize much Romantic criticism. Whatever its frailties, traditional aesthetics had been primarily concerned with the social values of art. Romantic criticism, in the hands of Coleridge, abandoned the one aspect of classical criticism that was of profit in favor of a purely personal relationship whether between the poem and its reader or, following a new emphasis upon the creative aspect, between the poem and its writer. Though he can scarcely be said to have sensed the connection between these two orders of investigation, it is to Wordsworth's credit that both won his attention. He discusses both the question of how the poem came to be written by the poet (in his definition of poetry as "the spontaneous overflow of powerful emotions") and the question also of what values the poem contained which defined its reception by the reading public (in his study of poetic diction). He had much to say on both scores. But the one that received the immediate attention and aroused the most astonishment was the second, the one that the romantics were in general inclined to neglect. And this effect did not simply result from the fact that his statements about diction were the more disturbing to the conventions of the period, and the more adequately clarified, but that they struck the more directly at the class conflicts in society.

Wordsworth put forth his thesis with naïve directness. The language the poet should employ, he said, was "a selection of language really used by men," and he proceeds to define it specifically as the language of "humble and rustic life." When the meaning of this definition is examined, it becomes apparent that there are several interpretations of the word "selection" which Wordsworth does not have in mind. He is not thinking of selection as a necessary consequence of the difference in milieu between the spoken and the

written word. This difference he ignores. Nor does he justify selection by the platitude that all art is some sort of simplification or systematization of a rich and confused reality and that the diction will be chosen according to the social point of view which has dictated the design. This is a correct statement and about as near a universal proposition as one can get in aesthetics. But Wordsworth, like his fellow-Romantics, was negligent of the formal aspect of art. He does not intend, therefore, what has followed the statement of the above definition in modern formalism: that the principle of selection is to be found in the necessity for congruity among all the elements in a particular work of art. No problem of "inner logic" is involved in Wordsworth's intention.

On the contrary, Wordsworth's "selection" proceeds from the Christian and humanist belief that impulses of both a higher and a lower order exist within the human personality. The distinction is not that the one order is more "eternal" than the other. To absorb food and to reject waste are enduring functions of human life. Wordsworth (here again the contrast to Coleridge is glaring) is in both practice and theory distinctly pre-Freudian and pre-Joycean in rejecting the possibility of there being any significant relationship between our bodily functioning (what Lawrence called "the dark gods" within us) and our higher interests. He would keep the vulgar out of sight as surely if not as hysterically as any Evangelical. His "selection" consequently involves the belief that there are certain permanent values of a higher order in human conduct.

We quarrel, then, not with his notion of a distinction of values, but with his confidence that the same distinction eternally persists. For if this assertion be true, Wordsworth's break with precedent was not so startling as it seemed to his generation. It did not involve a shift of first principles. Wordsworth's conception of fundamental aesthetic values remained the same as Pope's. In neither writer does fidelity to "the spirit of the age" enter as an aesthetic principle in embarrassing contradiction to "the eternal verities" of art; they are free of this particular confusion which characterized the criticism of Dryden before them and of Hazlitt and Arnold in the mid-nineteenth century. They both posited as facts that human nature remains eternally the same, and that those enduring qualities of man

which reflect his spiritual side should persist in holding the poet's attention.

Wordsworth's real charge against Pope was that neo-classicism did not live up to its own assertions. He did not contradict Pope's advocacy of a "universal" diction or Pope's conviction that great poetry conveys the same moral principles to the endless generations of men. He merely, if a trifle belligerently, declared that Pope's diction was not universal and that his poetry did not possess the universal values Pope thought it did. Wordsworth felt, on the contrary, that it utilized the particular (and the particularly effete) vocabulary of a minority of strutting, empty-headed, emotionally flabby courtiers. His real charge was that the culture of neo-classicism was decadent, and his real demand that poetry return to the emotional resiliency of the Renaissance, of the great poetry of all great periods, that it recover the normal intensity and integrity of the human spirit. He insisted so vehemently upon this absolute norm that he refused to classify Pope's verse as any sort of poetry, and he flung back from the courtier to the peasant as his poetic hero out of a conscious desire to have a foolproof subject. For the peasant, who changed neither his clothes nor his diction, after the manner of the sophisticated, in response to the fickleness of fashion, did not afford the temptation of the irrelevant. The peasant was man without his clothes (in Carlyle's phrase), and therefore man eternal.

It did not occur to Wordsworth that his reaction was excessive, that Shakespeare and Milton did not require the automatic check against the ephemeral that the image of the peasant seemed to guarantee. His rejection of neo-classical sophistication was part of an international movement, as scholars have recently shown, an outgrowth under Rousseauistic influence of the tradition of "the noble savage." But the scholars have not gone behind the scenes and stated frankly that this literary tradition was becoming the cultural expression of the now dominant bourgeoisie. On the negative side, the Romantic rejection of the courtier was only a simplification of the reaction of the prosperous self-confident industrialist when he met Sir Ferdinand Fopling in the street. He may have liked the title, but he despised the man. Wordsworth's conception of neo-classical

culture was an essentially similar psychological response. Wordsworth's peasant was not eternal man, but man, quite specifically, as the now dominant middle class liked him to be. If the man of business, nevertheless, was alarmed by the appearance of the *Lyrical Ballads*, it was only because of a temporary contradiction between the antiquated literary taste which had been drummed into him at school and the nature of his own personality. For the individual, like the society to which he belongs, does not change at the same pace in all his concerns: the cultural ones habitually lag in the rear like neglected children. And we are so narcissistically caught in the practice of living that we are invariably surprised at our image when we turn to the mirror. In due time the point was conceded, and for the Victorian bourgeoisie Wordsworth was the soundest of the Romantic poets.

It would be intriguing to inquire why the reader who rejected the courtier because he was not an image of himself in poetry came to accept the peasant as a fair representation instead. Partly, I believe, it was nostalgia for the past, the man's longing for the log cabin or the farm of boyhood days once urban prosperity had made their return impossible; for the prosperous, the pot of gold is not always at the far end of the rainbow. Partly it was desire for the old secure world in an age of rapid change. But especially, it was the recognition that certain qualities of the rural personality become valuable assets when transferred into a competitive world. The "eternal qualities" of the peasant turn out to be merely the particular qualities enshrined in the code of bourgeois-evangelical morality. Wordsworth has replaced one temporary scale of values for another, under such circumstances as to raise the illusion of their being timeless. The activities in his poems are peasant; the principles governing them are (for those who recall the poacher and the moujik and the long, lazy winter season) not typically or truly peasant at all, but bourgeois.

But the diction was not peasant, either in meaning or in appearance, as Coleridge long ago recognized. The actual language of peasants, indeed, was less "universal" than that of courtiers. It was particularized for virtually every county of England. Tennyson's "Northern Farmer" and Hardy's *Return of the Native* give accurate

evidence of how peasants talk. Nor is it correct to say that Wordsworth's diction is peasants' language, merely shorn of superficial differences of pronunciation.

Or wiped his honorable brows
Bedewed with toil,
While reapers strove, or busy ploughs
Upturned the soil:

These are no more the words and cadences of peasant speech than they express the concepts of peasants. The language is as much that of a sympathetic observer as its content. And the observer is obviously what Coleridge called him in the *Biographia litteraria*, a typical educated Englishman. But Coleridge had his own contemporary blind spot and did not realize that the diction of the educated Englishman of his period had been molded by bourgeois forces. I do not say that it was everyday bourgeois speech, which doubtless at the time had its crudities of accent, of grammar, of dialectic survival. But if its basis was not peasant speech, if it was no longer the speech of the eighteenth-century court, it could only have been bourgeois speech. It was the speech that the educated bourgeois would have used had he been discussing the same topics. It was the speech of Wordsworth himself as a product of those forces, direct and indirect, which had given the English bourgeoisie supremacy over the feudal aristocracy in political and economic concerns, and which were rapidly giving it the hegemony also of "spiritual" and cultural values.

There is opportunity here only to hint at proof. The most apparent influence was, as Coleridge pointed out, the traditional language of the King James Version of the Bible. But here again, Coleridge does not define accurately. It was this tradition of ornate Elizabethan prose as modified by Evangelicalism, which had become the chief religious and cultural influence in bourgeois society. Sometimes Wordsworth's language was that of the Methodist pulpit itself.

Now, whether it were by a peculiar grace,
A leading from above, a something given,
Yet it befell that, in this lonely place,
When I with these untoward thoughts had striven,

When the language turns prosy, its source is the dulness of the Sabbath tea time, which the addition of rhyme actually burlesques:

This piteous news so much it shocked her,
She quite forgot to send the Doctor,
To comfort poor old Susan Gale.

Even when it escapes into the mystical, the images remain concrete and close to the mystic phase of Evangelicalism.

And the whole body of the Man did seem
Like one whom I had met with in a dream;
Or like a man from some far region sent,
To give me human strength, by apt admonishment.

Such diction avoids the complexity of the metaphor and prefers the painstaking long-winded simile.

. . . . babe and mother
. . . . as snug as birds in leafy arbour,

In fact, if one were to particularize still further, the diction tends toward the petty bourgeois and the female, the spinsterish, in least agreeable passages. But just as important as the diction is an element in Wordsworth's style which he neglects to stress as it deserves: the manner in which such words are combined into phrases and sentences, the cadences of his poetry. Evidently, as the quoted passages show, he sought to preserve as much as possible the cadences of prose speech. He shies away from poetic inversions not found in prose, from grammatical constructions not common in prose usage. His cadences exaggerate the grave simplicity of the serious moral Englishman, successfully trained in Hannah More's Sunday Schools and determined without undue excitement to make an honest living. The tradition is that of the middle class. From Bunyan and Defoe (skipping the neo-classical authors like Pope), through Richardson and Wesley (but skipping Dr. Johnson of course): it is the preponderantly prose tradition of the middle class, now that this class has become economically dominant, emerging in triumphant modesty (after the tentative experiments of Crabbe and Cowper) as the definitive language of poetry.

These are historical considerations. But Wordsworth's innovations in poetic diction have an importance for later aesthetic theory

of which he was scarcely conscious himself. Throughout his Preface he shows a healthy ambiguity (as Mr. Empson would say) in continually confusing what is expressed with its expression. There is no principle of distortion in his aesthetics. The symbol and its meaning, the peasant and his language, are one. Quite properly he speaks indiscriminately of the qualities of personality and the language which embodies them. The fact that he imposed bourgeois traits and bourgeois language upon his peasant characters does not violate this principle of congruity. It only shows that he attained a different sort of congruity from that he planned. The ideal of accuracy remains and will later be developed into the cult of *le mot juste* by Flaubert.

More important, however, than Wordsworth's half-unconscious stress upon accuracy of expression was his entirely conscious demand for simplicity of expression. His real break with neo-classical aesthetics comes at this point. When he insists that the language of poetry should be that of everyday life, he is rejecting the classical principle of a special poetic vocabulary. According to the Roman tradition which European neo-classicism followed, the poetic vocabulary was part of the standardized usage of the great poets of the past. It was not to be drawn from the daily use of any group in the community, including the aristocracy itself. It was a special language, as inviolate as though it had a religious sanction, and consciously cultivated through the mechanisms of education in order to perpetuate the "eternal" values of the aristocratic ideal. Such language was useful in daily life in that familiarity with it would tend to affect the speech of aristocrats, and thus not only check any tendency to change but also keep it distinct from that of the vulgar crowd. This classical attitude was distinctly antimaterialistic and antidemocratic.

Wordsworth, too, was an idealist. But the fact that he believed in a different sort of idealistic philosophy permitted him to reach quite the opposite practical conclusion. The "eternal" was not for him the remote top member of a hierarchy of values, "omnipotent" over man and nature. He found it, rather, "immanent" in nature and the hearts of men. The idea of hierarchy has disappeared, and its place has been taken by the democratic, equalitarian principle

of universal diffusion. I have sought to show that Wordsworth in his practice unconsciously represents bourgeois attitudes. It should cause no surprise if we now discover that this conscious theory of his appears to ignore class limitations. The universal, then, which is immanent in everything that has remained in its natural state, but has been crushed by the unnatural life of cities, is most clearly observable in the normal life of the countryside. In this theory Wordsworth is as much of a leveler as Tolstoy. He is, in fact, the English variant of the same international movement. In both instances the closer to earth, to nonaristocratic circumstances, the individual draws, the more completely he represents "eternal" instead of ephemeral values.

But the difference from Tolstoy is more important for our purposes than the resemblance. And it is to be found in a different focus of attention. Tolstoy kept his eye on the eternal that lay within the specific, and became a mystic. Wordsworth, though he had his mystical side, in general became absorbed in the specific itself. In other words, he tends toward what later became known as naturalism in literature. If the "Ode on Immortality" is the extreme of the Tolstoyan, the mystical, in him, and "Peter Bell" the opposite extreme of naturalism, "Michael" gives the norm. Obviously Wordsworth cannot habitually regard a man as merely "phenomenal." The practical tug of Evangelical morality demanded that he regard man as of value in himself, as a real and tangible creation of God to which he should pay reverent attention. He could not dismiss the peasant as the mere symbol of the more important reality of abstract truth. And he had, further, a hard rationalistic eighteenth-century side, which comes out in constant references in the *Preface* to the light "association psychology" sheds on his investigations, and which promoted a naturalistic emphasis. Consequently, the fact that the peasant personality and the peasant language were "eternal" is continually falling out of sight. And the center of attention becomes fixed on the quite particular problems involved in the establishment of a new poetic diction to promote, under the disguise of peasant life, the new interests of bourgeois society.

Thus Wordsworth left the loophole open for a relativistic approach, and later generations have taken advantage of it. He may have

believed in traditional literary values. He was actually hostile to the traditional language used to express them. It is his hostility that counts, for it was the lever that overturned his theoretical belief. He preferred to use the language at hand and thereby set the precedent for later eras to abandon the language of books in favor of living usage. When we now erect our theories of diction on our observation of its use, we have displaced Wordsworth's "universal" by the discovery that literary language actually reflects group interests, and changes as group interests change, and that Wordsworth's diction represents the attainment of bourgeois supremacy at the opening of the nineteenth century. Wordsworth, after all, in his practice, lost sight of the connection between man and his language. He might still believe man to be possessed of universal qualities. Whether his language might be also universal ceased to matter, for his rejection of traditional diction meant an absorption in the living language about him. His evangelical morality had bred a new aesthetic principle, though he was unable to verbalize it frankly, and henceforth what will count in literature is not the traditional associations of a word, but what of significance in the activities and motives of men it succeeds in communicating to those who read. Ironically enough, without Wordsworth's innovation, Joyce's *Ulysses* would have been impossible. Wordsworth's reorientation of the problem of literary diction paved the way for the use of the very vulgarisms he rejected when a new attitude toward morality and a new interest in the proletariat for its own sake took its cue from Wordsworth's practice. What is meant by the language of humble and rustic life has changed, and we see more clearly now that what co-ordinates the choice of diction is the class interest to be expressed. But when we praise *The Grapes of Wrath*, we ought not forget that it represents only a frank and sympathetic extension to the peasantry of America of the Wordsworthian reform.

THE INCEPTION OF MRS. WOOLF'S ART

N. ELIZABETH MONROE¹

Criticism of Mrs. Woolf is hedged around with dangers. Her art is purely experimental, using neither traditional subject matter nor traditional form. She is not willing to tell a story, relate action in its totality, describe character in the usual way through action or direct statement, or organize her vision of life into an artistic whole. She explores sensibility almost as an end in itself—not, as Proust does, to imitate a society in terms of feeling.

The difficulty a reader experiences with her poetic medium is partly a matter of adjustment but even more a matter of the author's control of her subject. To open any one of Mrs. Woolf's books is to enter a rare new world. The outlines of this world are not fixed but are constantly merging into dream or vision, the outer world dissolved by the intensity of emotion or deliberately set aside in favor of an inner world, where man's real life lies buried. It is not always easy to follow the vanishing outlines of the outer world into an inner state of rapture or beatitude, especially when no reason for this special grace appears.

Mrs. Dalloway is a case in point. As she sits drawing her needle smoothly through her party dress, peace descends on her, as summer waves swell, gather force, and quietly break. Now, this is an experience akin to religion or poetry and is relevant to the novel when the author makes you feel he is certain of his course and does not leave you without a clue as to the direction to take. In this instance the transition is clear, and the reader drops easily into the stillness of Mrs. Dalloway's mind, only to emerge again into an outer world, whose margins are sharp and clear as though seen for the first time. As Mrs. Woolf's experiments grow, her intellectual control does not keep pace with her vision.

In spite of critical difficulties, Virginia Woolf's position in modern English literature is important for three reasons. She is an innovator

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in the field of the novel to whom no one can afford to be indifferent. Her style is a close approximation to poetry without, for the most part, becoming too poetic and a vehicle for representing inner psychological states without becoming incomprehensible. Her grace and fluidity and psychological subtlety will give permanent value to her work, even if her techniques should be discounted later. She has had more influence on her generation than other experimental writers, in part because her home brought her into the main current of English literature while her marriage to Leonard Woolf and her position as head of the Bloomsbury literary group provided her with an environment congenial to experimentation, and the scope of her work and its comparative freedom from difficulty have given a wide vogue to her ideas. *Ulysses* may be a more strikingly original work than anything she has done, but Joyce is too difficult, too autobiographical, too limited to one element of feeling to become a permanent influence on his age. It is true that people talk about him and write about him, but the true test of influence is imitation. To date no one has had the temerity to copy *Ulysses*, while the general modes of Virginia Woolf's technique have become the common property of young writers all over England and America.

Mrs. Woolf was born in London in 1882, the daughter of Sir Leslie Stephen, a Cambridge professor and one of the editors of the *Cambridge History of English Literature*. Her mother, Sir Leslie's second wife, was of French descent, a woman of very great charm and some talent in writing. The Stephen home was the meeting-place of all the poets and scholars of the age, and it is from their talk that Virginia Stephen absorbed an interest in science and poetry. The early chapters of *Night and Day* are a rather faithful representation of her home. She was married in 1912 to Leonard Woolf. They set up a small hand press in their home in Richmond, where they printed many of the nineteenth-century Russian authors, and later moved it to Bloomsbury, where Mrs. Woolf became the center of the Bloomsbury group.

The bent of Mrs. Woolf's genius became apparent very early. She is interested in experimenting with the form and substance of fiction, not to escape the demands of tradition or to compensate for lack of tradition but in order to describe character completely. She criticizes

Bennett, Galsworthy, and Wells for their limited and materialistic descriptions of man. They confine their observations to man's material surroundings and apply a meticulous art to trivial subjects. Bennett, in particular, describes his characters through their environments, recording a multiplicity of realistic details that are assumed to add up to the truth about human life. To Virginia Woolf the truth about human life is at best relative. It is to be approached through intuition and involuntary associations and is to be suggested through images and symbols rather than directly described.

In a sense Mrs. Woolf's criticism of her contemporaries is a criticism of the classical attitude toward life, which the realistic novel has simply adapted to its own purpose. Aristotle recognized humanity in the abstract—a definite knowable humanness—and the possibility of arriving at exact knowledge through long observation. Nineteenth-century realists paid little heed to humanity in the abstract but transferred the Aristotelian method of observation to a new and lower level than their forbears had used. Mrs. Woolf's rejection of the old certainties is of the same kind. She has transferred the field of observation from the outside world to the inside, and, in spite of her belief that nothing can ever really be known, her whole work is based on the assumption that the truth about mental states can be known.

Mrs. Woolf is concerned with two experiments—one with character, the other with time. She does not trace the stream of consciousness as an end in itself, as some of her imitators have done, but in order to illuminate the inner recesses of character and to show the disparity between clock time and time as it is recorded on the mind. In *Jacob's Room*, the first novel to depart radically from traditional modes, she employs a cinematographic technique to portray Jacob. We catch glimpses of Jacob playing on the beach, lounging in his rooms at Cambridge, looking at the Parthenon, falling in love; we see him through the eyes of his mother, his tutor, an old lady riding in his compartment to Cambridge. Time is deciphered on the tablets of Jacob's mind, and place is restricted to an extension of his personality into various environments.

While these scenes and impressions are vivid—almost too vivid—Jacob never emerges as a complete personality. There is something

arbitrary about the way details are chosen, and there is no point of reference in Jacob or his room to draw the varied aspects of his life together. Jacob's room is meant to be the integrating principle but fails as a symbol because it does not correspond to a known reality.

Mrs. Dalloway employs a more delicate and complicated technique than *Jacob's Room* and for that reason and others is more successful in its delineation of character. Mrs. Woolf is in complete control of her medium here; she makes a scrupulous pattern of consciousness, which she has explored with subtlety and grace, holding a nice balance between reverie and observation and indicating with skill the transition from one person's consciousness to another's and the movement from one place to another. Moreover, time and place are circumscribed, the story covering one day though recapturing a whole lifetime in memory, and the movement in space is limited to London. The integrating principle here becomes Mrs. Dalloway's personality—nothing unrelated to her is allowed to enter the story—and as she is a charming woman of fifty, who has had a varied if not deep experience, she is more complete as a central figure than Jacob, who is hardly grown at the end of his story, and more convincing as a symbol of unity than Jacob's room.

Mrs. Woolf reaches the perfection of her technique in *To the Lighthouse*. She succeeds here because everything in the novel—mood, symbol, character, and event—is of the nature of lyricism. The book is a poem in prose, a sustained and beautiful reverie over the movement of the interior life and the passing of time and the impotency of death. The symbolic center of the book is time and not Mrs. Ramsay, and the lyrical method used to celebrate it is in perfect accord with the theme.

On the whole, however, this treatment of character is incomplete. It substitutes the cerebral processes for the whole of life, stresses the unconscious mind at the expense of the conscious, and does not always succeed in making the interior drama natural or adequate as a substitute for action and too deliberately cuts the mind off from the environment, which bears some relation to it. Moreover, it implies certainty for what is at best a series of inspired guesses. We cannot measure feeling exactly—even if we could, we could not transfer it to a novel. If we are, then, to reduce character to the flux of emotion

and sensation, this inner world must seem to stress what is universal in life without losing its flavor of particularity. Try as we may, we cannot turn Mrs. Dalloway into life; she is Mrs. Woolf's sensitive vision of life plus a beautiful pattern of reverie and dream, but nothing more.

Mrs. Woolf's manipulation of time is more successful than her treatment of character. The central figure of *To the Lighthouse* is time itself, which changes but does not destroy the essence of personality. Mrs. Ramsay draws together all the scattered life of her big household and after her death still forms the pattern of its life through the influence of love. Here Mrs. Woolf is using her experiment to interpret what is permanent in life. Her conclusions are more important than Proust's, which have been described as great moral discoveries. To Proust time changes and then destroys everything. Art alone can give meaning to life because it lends permanent form to experience.

Orlando (1929) is in some ways the most successful of Mrs. Woolf's experiments. It is a brilliant tour de force beginning in the late sixteenth century and ending in the nineteenth, with the hero changing sex in midstream. As this is a fantasy there is no conflict between the representation of the real world and its abstract significance. Mrs. Woolf's imagination, free to soar, takes off with ease and grace, ranges up and down the centuries, catching life on the wing and celebrating it with vivacity and spirit. She turns one century into the next and man into woman without the slightest sense of incongruity.

The Waves (1931) experiments with a kind of relative time—time as recorded on six minds simultaneously. The passing of time is indicated by the ebb and flow of waves, the sunlight rising higher and higher, steeping the garden in splendor, and the birds swelling into full chorus as evening comes and maturity is at hand. *The Years* blocks time off in sections, carrying certain characters from one part of the story to another to give the measure of change, much as Proust has his characters appear and reappear to show how time has passed over them.

It is clear that Mrs. Woolf's experiments are in part the artistic equivalents of several new scientific concepts of our day—in par-

ticular, the idea of relativity and the Bergsonian theory of the unconscious and of duration in flight (time as it is recorded on the mind as opposed to clock time). Recent physicists tell us that all observation of the world is relative. Hence, the outlines of nature are no longer fixed but shift and change in accordance with the position from which they are observed. Mrs. Woolf's art has responded to this theory in a delicate and subtle manner. The outlines of her world are shifting momentarily. Where she concentrates on nature, it is but to note its illusory quality. It is for this reason that the angle of vision is adjusted with great care; when she explores the consciousness of various people, she moves deftly from one to the other with a swift warning of change to her reader. Consciousness of the world in *Mrs. Dalloway* changes from Mrs. Dalloway to Peter Walsh to Septimus Warren Smith and to various people at Mrs. Dalloway's party—the worlds they see are very different, but modulation from one to the other is perfect.

In the physical sciences generally the concept of law has been given up in favor of fortuity or for the comparatively simple method of statistics. Sociology and psychology tend to set aside permanent human nature as an Aristotelian and Christian fallacy. Carried into the novel, these theories tend toward loss of certainty and toward dissociation of character. The novelist emphasizes this particular moment of consciousness, unique, never to be caught in its entirety, never to be repeated. Mrs. Woolf says over and over again that it is impossible to know anyone—personality is part of time, of place, and of the eye that beholds. She reduces human nature to atoms to be discerned only through a fine sensibility such as her own. She suggests six different worlds in *The Waves*, depending on six different angles of vision. Mrs. Dalloway, who loves life and is something of a snob but charming, and Septimus Warren Smith, who has been shell shocked and is afraid of life, represent the positive and negative principles of life. If the reader cannot bridge this gap or if he finds Mrs. Dalloway inconsequential as a representation of life, he must forego his criticism, because this art relies almost wholly on individual vision.

The influence of Bergson tends in the same direction, away from reason and exact knowledge, toward relativity and an almost passive

experience of life because we are faced with a world we can neither know nor master and are in possession of an inner world far richer than the one about us. Bergson's positing of two times—clock time and duration in its flight—to both of which men and things are subject, his emphasis on the unconscious as the real self with its constant flow and change, and his suggestion that the novelist has only to peel off the layers of habit and conventionality that surround the mind to reach the pulsating drama of life—all these have had an influence on modern fiction.

Although Mrs. Woolf says that she has never read Bergson, it is clear that she could have become familiar with his ideas in the environment in which she lived without recourse to his books. She has turned his remarks on time and duration in flight into rhapsody in *The Waves* and has found the poetic equivalents of his theories about personality in her projection of Mrs. Dalloway's and Mrs. Ramsay's life. Characters in the usual novel exist in time—they live, grow old, and die; their actions follow one another in time and may be recorded quite simply. But within the mind there is another story. Here years are compressed into a single moment or a moment stretched into eternity. If we were to lay the record of Mrs. Ramsay's or Mrs. Dalloway's life beside the inner flux of consciousness, there would seem to be almost no connection. Mrs. Woolf omits the external record and describes moment after moment in the flux of consciousness slipping into eternity, arresting one moment here and there because of its special beauty.

The image of the novelist's uncovering the crust of the mind accounts for the fact that, after her first two novels, Mrs. Woolf abandoned plot and action and conventional patterns of behavior and turned all the resources of her art to recovering man's buried life. Bergson describes the joy that comes from finding one's real self, because with this discovery there is a mystical fusion of our inner selves with the life about us. This explains the joy of Mrs. Dalloway's tranced state as she sits mending her party dress. *The Waves* is made up of a succession of states of heightened sensibility in which the children become one with the life about them or find their roots going down into the past or the outer world dissolving in dream as the inner world rises and becomes the sole reality of life. As Louis

sits with his book propped against the Worcestershire sauce, he feels his roots going down deep into the past, the past flowing behind the present, himself becoming one with nature and the long procession of men before him.

The relationship of Mrs. Woolf's technique to Proust's is as difficult as her relationship to Bergson. Both novelists have been influenced by Bergson to make a study of the unconscious; both explore sensibility as the whole of their subject matter; both are fascinated by the disparity between clock time and time on the spirit; both are interested in inversion, which Mrs. Woolf's critics call double sex out of deference to her femininity; both are concerned with the social scene—but not to the same extent—and are at their best when their canvas is crowded. Mrs. Woolf cannot be said to have imitated Proust directly, as they began to publish at about the same time. *Du côté de chez Swann* was published in 1913 but was not favorably received until 1917. *The Voyage Out* appeared in 1915 and made only a tentative use of the stream-of-consciousness method. *Jacob's Room* in 1922 and *Mrs. Dalloway* in 1925 show a clearer relationship to Joyce's direct evocation of experience than to Proust's study of psychological states. Mrs. Woolf's work taken as a whole, however, shows a marked correspondence with Proust's, the exact extent of which can best be illustrated by a detailed study of their interests.

Proust made an exhaustive study of his own sensibility, plumbing impressions to their depths and then finding their intellectual equivalents. He was searching for the real patterns of man's life, which were to serve as the basis for a complicated reconstruction of society. Although his art is introspective in the extreme and limited to one element in cerebration, he has given an objective form to this inner reality and outlined it with radiant clarity. His tedious studies of jealousy are important because of this objectivity and because of their correspondence with universal elements of experience. The conclusions he draws have not the same validity. To him love is a simple modification of the unconscious, accidental in its origin and object, sustained only by jealousy or the anguish of separation in space, and finally destroyed by time. His moral sensibilities were so diseased that he not only saw nothing wrong with spying on Albertine, but set these actions down to the hero's intelligence, with comparing her

kiss of peace to the Blessed Sacrament received in communion or even to Viaticum, and with positing adultery as a vivifying influence in family relations. Reactions to the arts are subjected to the same fine scrutiny. From the little, familiar strain of Vinteuil's sonata Proust reconstructs the whole work, tracing the course of Vinteuil's speculations which seemed to have been carried out in the realm of the angels; he notes the correspondence of various parts of the sonata with flowers and the joyous celebration of the lost country of Vinteuil's mind and relates the whole experience of this sonata to the emotional vicissitudes of his heroes.

There is no evidence that Mrs. Woolf studies her own sensibility exhaustively. She is drawn to the life of feeling by a natural affinity; combining it with her personal vision of things, she makes it the whole subject matter of her art, not the basis for a study of society. She does not run sensibility into the traditional mold of the novel but creates her own form as she goes along. Her work bears the impress of an original personality and seems almost revolutionary in its departures from tradition. She is at once more and less objective than Proust—her art is not oriented by sickness, as Proust's is, but loses itself eagerly in the concerns of other people; she is never the narrator, never participates in the action, and never explores her own mind in public. She is less objective than Proust because she does not succeed in clarifying her vision or in giving it a definite objective form which can be contemplated as a thing of beauty. Lacking Proust's organizing ability, she does not plan her work on a grand scale or control the odds and ends of sensibility to their logical ends. For all Mrs. Dalloway's perorations on life, the reader learns next to nothing about it and is never convinced that this preoccupation is native to her character. Many details about Jacob, as for instance his manner of raising his arm or frowning slightly, are vivid and convincing but, instead of illuminating his character, serve merely to clutter up the story.

Proust's study of the unconscious is a serious matter. His concern with reconstructing dreams is perhaps sufficient cause for the thirty pages devoted to a man's turning over and over in bed before going to sleep. Our dreams restore the significance of our past lives, our dead, the people we have loved. Involuntary associations have an

equal importance and serve also to integrate the varied themes of his great work. The precision of detail and the clear but poetic significance pressed out of small things and the anguish of sensibility thwarted by separation in space stamp Proust's first work with rare beauty. Proust's conclusions that the unconscious constitutes man's real life and that all man's hopes, loves, memories, and aspirations are destroyed by the double action of time on the mind and time on the clock are not justifiable. The unconscious is of very great importance to the artist, because it carries the raw materials of his art and helps to determine his vision. But it is man's thought that grasps the significance of inner and outer world; without thought we have the sum of our sensations, each sensation vivid and particular, but not intelligible because without general meaning.

Mrs. Woolf approaches the unconscious from a more tentative, more personal, and somewhat more reasonable point of view. Her purpose is serious, as she is trying to determine what life really is, but she admits in her Preface to *Mrs. Dalloway* that the relevance of details and of the whole vision must be determined by the reader. She is concerned with the unconscious as it impinges on daily life; she wants to vitalize the novel and escape the limitations of conventional patterns of behavior and trace the whole experience of the mind in contact with reality. She is more concerned with a direct evocation of the life of the mind than with a patient reconstruction of psychological states. In her first novel—*The Voyage Out*—she has reconstructed with brilliant precision the heightened illusion of love and the progressive stages of tropical fever. Love in this story seems to exist outside of time and to reach its fulfilment in death. In Septimus Warren Smith (*Mrs. Dalloway*) she has studied shell shock, but the conception is too literary to be convincing. She is perhaps at her best in describing the refinement of sensibility under the influence of love as in Katherine Hilbery's story (*Night and Day*).

Both novelists are interested in inversion, but they approach the subject from different angles. Proust studies its manifestations until the novel loses focus and becomes a pseudoscientific analysis with little or no relation to art. Mrs. Woolf touches on the subject in all her novels but gives it no detailed analysis and does not represent it as an instance of society's injustice to the individual, as Proust does,

but as the price one pays for complexity. Usually there is something capricious in her attitude. It is Mrs. Woolf's way of saying that things are never what you think them to be. In *Orlando* she is saying that the vacillation from sex to sex is a natural thing and that any whole view of personality must comprehend both sexes.

As indicated before, both novelists are concerned with time. The power of art to recover time is the theme of Proust's vast work, and the last volume is a tragic confession of his failure to outdistance time. Mrs. Woolf has used almost every conceivable device to give the effect of the immediacy of experience in time and of the alternate shrinking and stretching of time on the mind and of the constant evolution of character in time. Their manipulation of time sets them down at the opposite poles of artistic endeavor. Proust's whole work is retrospective in character. It gives the effect of unrolling the landscape of the past, which is seen the more clearly because purified of accident and confusion. The truth for Proust does not lie in the actual details of past scenes and events but in a faithful reconstruction of the mood induced by them. Memory and imagination are the selective agents. Thus Combray emerges from a bit of "madeleine" soaked in tea, a delicate fabric of provincial life, with scenes and incidents sharply outlined by a small boy's grief.

Mrs. Woolf is for the most part concerned with immediate experience. She records moment by moment of the flux of consciousness, using intensity as the basis of choice. She even tries to mark the transition from one moment to another. As Louis (*The Waves*) thinks of Plato and Virgil, he feels his roots go down into the earth, but on the upsurge he turns to Susan, whom he respects because she has the capacity for quiet. This is a way of saying that personality is constantly evolving in time and that its essence can never be grasped except in a state of change. But underneath the apparent confusion there is integration. Bernard, the most voluble of the children in *The Waves*, observes how his mind flashes two ways and more at once but how underneath all this he maintains his equilibrium in mid-stream, because each moment reflects his entire personality. In *Mrs. Dalloway*, Mrs. Woolf uses retrospection. This is not to recover the past, however, but the present. The author is interested in this present moment of Mrs. Dalloway's consciousness with its sprightly joy

in flowers, processions, and a walk in the park, with its freight of memories and its incalculable shifting back and forth between the present and the past. In Orlando's early life moments become eternity through their intensity; in his later life a whole century becomes little more than a day. This is the magic of the mind, which stretches some hours out indefinitely and contracts others into seconds. Mrs. Woolf's experiments with time are successful because her poetic medium is fluid and sensitive enough for anything that may be said about time and eternity.

Solidity of observation makes Proust's work impressive as social history. He never forgets that he is building a great society with infinite care and skill and showing its destruction in time. He gives many conflicting sides of his characters, building them in the round; he notes their habits, ideas, dress, characteristics of speech, and environment. When Proust stops to describe some little detail of nature, time stands still, and to re-create the beauty of a hawthorn hedge in blossom, continuous as a series of altars with the connecting walls knocked out, a thousand buds opening and swelling to celebrate the month of May, becomes the supreme end of art.

Mrs. Woolf's observation of the world is more ecstatic than solid. There are lovely glimpses of nature, but they seem more like illusions of the mind than re-creations of the universe we know. Intuition into character is subtle. Men and women, however, are never created in the round but are refined to the terms of sensibility. Mrs. Woolf's art reduces social consciousness almost to its lowest level. She does not turn her back on the world, as Joyce does, but admits it only in a rarefied state more usual in poetry than in prose. The values of society are articulated through the subtle intelligence of her characters. Values never help to determine the story; there is no struggle, no criticism of society, merely a deft spinning of ideas through the consciousness of her people.

It can be said of Mrs. Woolf and Proust that they are alike only in their preoccupations, not in their methods or aims. Mrs. Woolf is concerned with the immediacy of experience in time, with the complete experience of moment by moment and the change from one moment to another and with the relative action of time on diverse personalities. Her art is in the main impressionistic; its aim is a

vivid sense of present reality. That she does not stop at mere vividness is because of her larger aim—the reconstruction of character in the light of the unconscious. She has made a pattern of Mrs. Ramsay's life, every detail of which is perfectly articulated to give the sense of the permanence of character or personality. Proust turns all his art toward building a great society, never losing sight of the aim or forgetting to connect the minutiae of character or action with this general theme. Mrs. Woolf uses society casually as part of the life she is reconstructing. She is content to catch poignant moments in the lives of her people and to record experience directly, letting the unpredictable elements of character and consciousness have their due place in the miscellany of experience. It is only fair to say that Proust's preoccupation with society, though motivated by a serious artistic aim, has its roots in snobbishness. There is a slight disdain for his characters evident in his most complaisant moments or an admiration out of proportion to their merits. It would be hard to find a novelist more at home with her characters than Mrs. Woolf. Her own secure place in society makes it possible for her to pass society over lightly in favor of an inner poetic vision of life. Thus, it is clear that Proust's experiment influenced Mrs. Woolf, as many other movements in literature have influenced her, but in her own direction, not his.

The other marked influence on Virginia Woolf's novels comes from the seventeenth-century English prose-writers. The organ music of Donne and Browne and Taylor was to swell again in her prose; long series of phrases heaped breathlessly one on the other to suggest the richness of life, the dying cadence at the end of the sentence, and the variety and ingenuity with which pauses are indicated—all have their origin in the seventeenth century. It is in her style that her real distinction lies. Whatever judgment may be passed on her experiments or on the significance of what she has to say, her place in the procession of great English prose-writers can never be denied. She has a command of many different styles and can modulate a theme from mind to mind and from inner to outer world as in *To the Lighthouse*, can carry along a racy narrative as in *Orlando* and *Flush*, can sing the rapture of love or the passing of time or the mere joy of life or can drop with ease into the homely scenes of *Night and Day*.

Only long quotations could illustrate the beauty and distinction of Mrs. Woolf's prose, and that would leave out of account the way it touches a hundred springs in the imagination and the subtlety and complexity of its varied effects.

THE JAZZ BELLS OF POE

ARTHUR E. DU BOIS¹

Poe's reputation as a mere jingler has lasted as long as Lowell's lines about him: "Three fifths of him genius and two fifths sheer fudge." The average reader of "The Bells" probably still finds in it more sound than sense. It is recognized as a curious and possibly important poem, certainly characteristic of Poe. But its drama-jazz qualities are commonly missed even by elocutionists. These qualities place it in the age of Lindsay rather than in the age of Longfellow. Poe was no more always of his own time than he was always of his own clime, and he might have been a Roosian, a Frenchman, a Turk, or a Proosian.

Not realizing its dramatic-song nature, readers have rendered "The Bells" overprettily, like the tinkling of the bells in the first stanza. Or they have missed the inevitability of its song-rhythms and have been forced, like the hero of the movie version of *Ah, Wilderness* on the high-school commencement platform, to count the number of "bells" in the choruses on their five fingers to get the proper number in.

All of Poe's verse was personal. If, however, one keeps in mind certain background situations, more or less personal, the poem, still a lyric, builds up dramatically until the number of "bells" comes as right as three cheers.

AMERICAN QUESTERS

From the Revolutionary period down, including the Connecticut Wits, many American poets were trying hard to produce a distinc-

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tively American poetry. To most of them it seemed sufficient if they found American themes and treated them in any one of a number of conventional literary manners. Longfellow, Whittier, Bryant—even poets of our own century, like John G. Neihardt—forced American materials into the corseting forms of proper, tested patterns for line or stanza. This corseting often made the materials as pale and swoony as the Ulalumes and Lenores of his acquaintance whom Poe watched to an early grave.

The American matter and the English manner clashed. And the serious work of the Connecticut Wits, for example, had only in-artistic counterpoint between them. The incongruity became tolerable only when it was used consciously for humorous purposes, as in Barlow's *Hasty Pudding*.

Before Whitman nobody seems to have realized seriously that it is as important to let the new material suggest its own prosody or rhythmic pattern as it is to find the new material for an American poem. The poem as a whole, not merely its raw stuff, must be made American. This generalization is not entirely fair. Longfellow, for example, did experiment with literary forms, apparently discontented with usual English patterns. But Longfellow was still literary, a borrower. Just as he borrowed his materials from the Indians, for instance, he borrowed his manners from Scandinavians and others.

Since Whitman's time, as in Mary Austin, sometimes the quest for the organic prosody has led writers away from even the native theme. Because of a want of inhibition in their arts and rituals perhaps, the American Indian or negro has been taken for the American. Of course he is merely the helpful stranger who brings new themes or dyes or molds to the potter and who will find his grave in our potter's fields. Nevertheless, by whatever means—by early minstrels or by spirituals—negro rhythms have penetrated to Tin Pan Alley, as George Gershwin's work proved. And they may have served to break down the more artificial rhythms of European art, releasing the American writer for the discovery of new rhythms.

Poe was never the quester for the American theme. But he has been an important influence. The reason, I think, is that he was a quester after the equally important organic rhythm.

Remembering that he belonged to a family of the theater and might be expected to have a natural sense of the dramatic, one can still speculate, wondering how much he was influenced by the negroes and their songs. The negroes were part of his Richmond background, of course. Unsophisticated in the traditions of rhythm, certainly they were not hidebound. Their rhythms, instead, could be suggested by the moods and themes of the moment, as the organic rhythms Poe sought must be.

When what Poe searched for, the native rhythm, and what Whittier searched for, the American theme, were looked for together, and found, then the American poem might seem to emerge from the hunt. In "The Bells," at any rate, Poe came closer than in any of his other poems, and closer than any other American of his time, to achieving an organic flow as expressive of his meanings or moods as any meaningful or moody words he might use.

+ POE AS THEME QUESTER

Of course a rhythm is as empty as a drum without something to urge. This something may be in the mind of the drummer or hearer, imparted imaginatively by the drumbeat. But by itself the drumbeat is meaningless sound. The poet has always made good use of the drum, employing meters, cadences, word repetitions. And because the language of good poetry has always been suggestive or magical, he has also succeeded in making the drum say something.

Poe was the pure or personal poet. But even the lyricist must have themes, since he uses words. Poe never tried to mesh America as a theme in his rhythms. But for good reasons he did try to mesh a world of his own.

This was a curious world, variously called "valley of unrest," "city in the sea," "dream-land," "dream within a dream," or, best name of all, "mid-region of Weir." It was an Eldorado for a person whose experiences paralleled Poe's. But it was not an earthy Eldorado for you and me:

For the heart whose woes are legion
 'Tis a peaceful, soothing region—
 For the spirit that walks in shadow
 'Tis—oh 'tis an Eldorado!

This strange Eldorado is the dominant theme of Poe's verses—the world itself, the paths there, and the reasons for visiting it.

The reasons are personal. One needs to go through only an elementary Poe biography to see how life and death were always too much for this proud man who might be Israfel, a singing archangel, if only earth were heavenly. But as life and death were earth-known, each seemed to menace him.

Death cut short each brief happiness, robbing him of his own parents before he knew he was Edgar Allan or Edgar Poe, successively stealing his sweethearts, his foster-mother, and his girl-wife, even setting its cold seal upon him too. In a sense, death seemed ideal. One might hope that a *beautiful dreamer*, with a beautiful maiden name surely, might never awake from sleep but pass from it to death intransitively! Yet the ideal, even death, like heaven, was always beyond the mountains of the moon and down the valleys of the shadow, at least beyond Poe still alive and writing verses. Death, hence, seemed still to cheat him even as he imagined it ideal. Earth-bound yet, this student could find no faith or comfort in a union with the spirit of beauty beyond life, no satisfaction in an unearthly finding of a lost Lenore.

Life, on the other hand, was real and earnest. But it, too, was a force that thrust the proud genius aside, humiliating him. Life put him in a West Point overcoat and made him wear it long after he had left West Point. Life robbed him of the Allan fortune, made him write verses when he didn't feel like it, made him drink too much, lost him editorial jobs, took bread and butter from his lips, picked him up and put him down in gutters, and set its brightest green laurels on the heads of hateful New Englanders, driving him to opiates.

In one of the most characteristic of Poe's works, the raven comes to be a voice of Life and Death menacing the victim of both, saying "Nevermore" to all his pleadings for re-creation in this-world or in that-world. Finally, on the monument of a moment between This and That, Now and Then, must be recorded,

There is a two-fold *Silence*—sea and shore—
Body and Soul. One dwells in lonely places,
Newly with grasses o'ergrown; some solemn graces,

Some human memories and tearful lore,
 Render him terrorless: his name's "NoMore."
 He is the corporate Silence.

This monument of a bodiful Silence might be set on Bryant's *Prairies* or in Swinburne's *Garden of Proserpine*. It memorializes a this-and-that, now-and-then, here-and-there experience, a life-and-death existence not quite lively or deadly.

In other words, the two worlds of ideal death and of real life thrust Poe aside, and he had no place in them to hang his hat. The universe began to look to him like a two-hemisphered place, the antitheses of which might be extended indefinitely:

Life	Death	Sanity	Madness
Reality	Ideality	This	That
Everything	Nothing	Here	There
Shore	Sea	Now	Then
Body	Soul		

"'Twixt Nothing and Creation," between This and That, what would there be? Well, there would be the imagination piecing together a humbug from the grasshopper and the ant, feeling a moonlight between the white radiance of eternity and the darkness of today, seeing a Silence between Nothing and Everything. Between the glad and the sad, one could be enjoyous of melancholy, neither glad nor sad.

When one has become a bit too old for the nursery and babies upstairs but when one is yet a little too young for the drawing-room and adults downstairs, one may, like Christopher Robin, find a world of one's own, a weird midway world, neither up nor down, some world between heaven and hell. When the universe seems two-parted, moreover, there must be some outside edge of each part where the two join and where, consequently, the characteristics of each side, merging, are indistinguishable, life looking like death.

In this place of renascence, a mid-region, the ego may be what keeps East and West apart, from crushing the self menaced by life and death. Here, if sought, may be found those "caves of quietude," "'twixt Chaos and Creation," known to Keats; or those "glooms of thought" at a kind of jumping-off place known to Shelley in *Alastor*. For this is the monarch Thought's dominion. And here, if one de-

lights in the unlikenesses of the two worlds and in their likenesses as they merge at the outside edges of both, one may perceive paradoxes, as though beauty were truth, the mark of Cain were the mark of Christ, one's true love were false, and figs grew from thistles. The place itself will be only twilit. But even this light sometimes will have been furnished by luminaries of opposite influence, as by As-tarté and Diana in "Ulalume."

In fact, the denizens of this limbo of lost souls will be rather paradoxical. They will be ghouls, neither man nor woman, neither beast nor human, but, ghostlike, dragging chains over the earth after death. *Poems* are filled with ghouls, memories from the grave, not scavengers of it, who finally seem to ring the bells even in "The Bells." These ghouls are hardly substantial, but selfless and undemanding as Evangeline became in her unavailing and self-consuming search for Gabriel. Not really dead, not really living, the residents of this world hardly seem real. They may have ideally golden hair or ideally raven hair, hazel eyes, and beautiful names. Their names you remember—Ulalume, Helen, Ligeia, Lenore, Eleonora—but their faces, never!

The ghouls might be mourners like the student in "The Raven," living persons bound beyond the grave by remembering dead persons. But they would be mainly dead persons remembered, and so bound still to earth and life. In the mid-region, ancestral voices prophesy war, reminding one that in Poe's dreamland are some "human memories and tearful lore" to render one "terrorless." In this "ultimate dim Thule . . . out of Space—out of Time,"

By each spot the most unholy—
In each nook most melancholy—
There the Traveller meets, aghast,
Sheeted Memories of the Past—
Shrouded forms that start and sigh
As they pass the wanderer by—
White-robed forms of friends long given
In agony, to the Earth—and Heaven.

Especially here might be found dead geniuses, with whom one might achieve liberty, equality, and fraternity; the dead great of all time, remembered and therefore alive still on account of their fames—

Machiavelli, Blair, Glanville, Chapman, Cervantes, Ariosto, Butler, Coleridge, Le Sage, Mandeville, Godwin, Crabbe, and other writers Poe liked to cite.

The tone of this place, existent in the mind, would be that of "Sleep and Poetry" rather than that of waking life or breathless death. If one is not part of life, it must seem dreamlike; if one is not part of death, it must seem dreamlike. Yet life and death are facts; and any escape from them must likewise seem dreamlike, a dream within or between dreams.

Life in this mid-world would be hardly satisfactory. It would be better to be on top of the world of either the dead or the living. For in the mid-world only half-answers are found, because

the traveller, travelling through it
May not—dare not, openly view it;
Never its mysteries are exposed,
To the human eye unclosed;
So wills its king who hath forbid
The uplifting of the fringed lid;
And thus the sad soul that here passes
Beholds it but through darkened glasses.

Poe never could achieve there Keats's sense of exhilaration, of standing "tiptoe on a hill." Nor was Poe's sense of superiority there exactly identical with the "joy" Coleridge felt he needed as a poet and achieved out of a feeling of harmony with nature and supernature. For Poe felt mainly out of harmony. At best, moreover, one could stay there only a short while—one always came down to earth again, and breakfast.

Yet when one is put down by, say, life and death, one loses that excess energy, exuberance, or joy or feeling of superiority which writers like Poe or Coleridge pre-require to make their art different from experience which is only its raw stuff. To recover this top-of-the-world feeling or regain self-respect, one has to go somewhere or do something. If Poe had felt himself snubbed by only life or only death; if, for example, only life had seemed to cheat him, then he might have eloped with his better self, with Psyche his soul, to some Utopia, pre-Marxist or otherwise, as many still do. But an earthy

heaven or Eldorado? No! Unlike Shelley, Poe was too much the rationalist to lose himself in any Happy Valley. Only a "shade" might find Eldorado beyond the mountains of the moon:

And o'er his heart a shadow
Fell as he found
No spot of ground
That looked like Eldorado.

And so, as Poe found himself depressed by life and death, he found re-creation in the mid-world. Here he could learn enough of spacelessness to confine the homeless, and enough of timelessness to clock the untimely. Here he could become superior to the ghostly great of the past in that-world, those seeming Shelley, Milton, Shakespeare, he being still alive, they being only remembered. Here he could become superior also to the little philistines of the present this-world, those seeming Allan or Longfellow, he, Poe, being still-born!

Poe could recuperate himself by learning of the living and the dead, the mad and the sane, the real and the ideal, at the same time. For his mid-region would be a gray merging-place of the one, white, with the other, black. Consequently, he would know more about life *and* death than either the living or the dead in their own worlds exclusively might know. The dead would know more of the dead than Poe could learn, but not so much of the living. Poe could therefore feel himself in possession of fearful secrets, hidden knowledges, illustrious superstitions, generous errors. These he might not be able even to whisper completely to the living or the dead. But in "Conversations" he would try! And he himself would sufficiently understand them to raise his own self-esteem and put himself on top of *a* world if not on top of *the* world. He might barely suggest these awful secrets to others, so that he could have some power over the mere-quick or the mere-dead, whom he, a kind of mortal immortal, could therefore shock.

In his mid-region Poe might despair, as in a "City of Dreadful Night." Or he might rejoice, simply because, perhaps, he was in the land of the menacing dead or menacing quick no longer. "For the spirit that walks in shadow, 'tis—oh, 'tis an Eldorado!"

+ POE'S MADNESS

If Poe was not singular in seeking a midway world of his own, then he could not have been too mad a genius. Keats, Coleridge, James Thomson, Shelley, Edna St. Vincent Millay—these and others, for reasons of their own, have escaped to a world of their own imagining, midway between other better-known worlds and far-removed from any New Atlantis. Not all of them took opium! Peoples at large have had the same experience. Accordingly, theologians have evolved on their spiritual maps a place called Limbo for lost souls between heaven and hell, and poets like Danté and Milton have followed them. The Scandinavian *midgaard* is comparable. And Poe was acquainted with Al Aaraaf, one of many similar mid-regions imagined by the folk of the East.

Yet a proper president of this dream-world would have been Coleridge's Life-in-Death, who, it will be remembered, gave the Ancient Mariner a mad aspect. Anybody who spends his time in a dream-world, existing only in the mind, will be diagnosed as suffering from schizophrenia, dementia praecox—he will be thought crazy. Poe's genius always drove him back, back to the Limbo that was neither here nor there. And when he was ambitious to live or die, this genius must have seemed to him like Tamerlane's, an evil fate somehow destroying him or driving him mad.

Among sane, quick people, Poe's excursions to the mid-region, the monarch Thought's dominion, must have seemed mad. The appearance of madness might be the sanity of genius, so acute as to seem insane. This appearance would be a suitable outside-edge, psychological phenomenon. Or apparent madness might be rationalized as a false appearance into an aspect of an esoteric mysticism like that of the gnostics Poe had read. Genius becomes the alchemical, illuminating fire, and shows that what seems to be light here is dark there; what seems here light is there dark; death is a passing from light to dark as we see it, a passing from dark to light if seen from another world. And as with darkness and light, so with madness and sanity.

Poe was conscious of his own sanity, at least to the same extent that psychologists are said to agree that genius is by nature a kind of border-line case of madness—poets used to talk of "divine madness," which, like Tennyson's "divine despair," according to Mas-

ters, was not "despair" because it was "divine." Poe often tested his own rational powers by decoding activities, by writing puzzle or detective stories, and by such experiments as his accounting for the writing of the unaccountable "Raven."

Yet Poe's interest in madness is symptomatic in his prose fiction. In the realm of the commonplace off the outside-edge, even to himself Poe must often have seemed out of place, extraordinary, a ghost half-belonging to another world, a mad thing. And sane watchers of, or Griswoldian commentators on, his activities in this-world were not likely to let him feel, beyond unhappiness, anything but dis-ease, a maddening sense of frustration and need for self-questioning.

And, hence, the theme of self-madness is a natural part of the mid-region theme as Poe developed it, just as the mid-region theme itself is the major stuff of Poe's verse. Poe is mad, but

dread him not!

No power hath he of evil in himself;
But should some urgent fate (untimely lot!)
Bring thee to meet his shadow (nameless elf,
That haunteth the lone regions where hath trod
No foot of man), commend thyself to God!

Life and death pounded him to the mid-region until his genius often seemed evil to him and until he, even to himself at times, seemed mad.

+ THE JUNGLE MAN IN THE PIT

Savages are often reported to put prisoners in cells or pits and have natives outside beat drums. The drums do not bother the natives. But as the captive grows more and more aware of their tomtoming, inevitably concentrating upon it, it seems to grow more and more intense, driving all other sounds from his hearing until it becomes even louder than Coleridge's "noises in a swoon" and as maddening because it is the only and head-filling sound and the head bones act to make it reverberate. The victim is caught ultimately in the hopeless repetition until he goes mad.

Usually, of course, the unwordable noise of the drum associates itself with phrases involved in the hopelessness of the victim's situation, until the gourds beat, not a senseless "tom tom tom tom tom"

but "death death death death death" or "mumbo jumbo mumbo jumbo mumbo jumbo" to hoodoo him.

Verse like jazz might be a similar mad, engulfing rhythm. The blues are blue because they are blue, not because in their titles or elsewhere they say "blue." As the beats of jazz poetry associated themselves with the consciousness of a perpetually menacing life and death, the effect would be a thrusting of the victim to the mid-region of the Weir and a sense of going mad beyond the common-places of life and death.

+ THE BELLS, BELLS, BELLS, BELLS

The history of the writing of "The Bells" is well known, although the importance of how Mrs. Shew encouraged Poe one distracted night has been questioned because of the fact that Poe had often said that bells played a prominent part in his life and because he had therefore probably often thought of them as poem-stuff.

The essential elements of the story of Mrs. Shew's ministrations that day, nevertheless, still sound to me authentic and important. Poe had to fill a certain amount of magazine space immediately, and he had nothing to write about and no desire to write. Outside, bells were ringinginging to distract him still further from the themes or rhythms of verse. In such a maddening moment Mrs. Shew became a kind of Mrs. Unwin to her Cowper, setting Poe a *task*. She got him pen and paper. And perhaps because he had previously talked of a poem about bells, she urged him to write about them now.

Needless to say, a writer has a thousand plans for poems to the hundred he develops, and there is no reason to minimize the importance of Mrs. Shew's suggestion. Perhaps she even wrote the two lines of the original draft, which she said she did.

Those bells, outside, were real. They were dinning then, driving other thoughts or sounds from this brain like the jungle tom-tom, perhaps by association reminding him of old, unhappy things. They might well associate themselves with dominant, perhaps therefore unconscious, recurrent experiences or ideas or memories in Poe's life. Notably the tomming beat of the bells might work through Poe's brain to the ever dinning sense of being thrust to the mad

mid-world by a snobbish or cheating life and death. If one wants to impress a woman, her presence is apt to remind one of one's failures as well as of one's strangest achievements, so that Othello always tells Desdemona his tallest stories and, interested or not, the elected girl-friend always hears of the biggest fish. Distracted, always in the presence of women after the death of Virginia, Poe would relate his finest fictions.

These two dins—that of the bells themselves, that of being menaced by life and death—might merge into one mad poem or jazz-song.

+ THE JUNGLE JINGLE

And, in fact, that is exactly what happened! Throughout the several revisions to the final form one can see it happening again and again. Poe increases the number of "bells" in the refrain from four to seven to reinforce the impression of senseless dinning. He elaborates the number and length of paragraphs to strengthen the connection between the sound of the bells and matters of life and death, both menacing and maddening. And especially he develops the last paragraph to increase the sense of senselessness or madness.

Throughout the four paragraphs of the final version, made of four different metals, tom-tomming through his head, the bells remind Poe of matters of life and death. Dinning in his ears, these bells become as negative of happiness as the raven's promise of "nevermore" to the lovelorn, lovetorn, loveworn student's prayer for peace—as maddening as the jungle drum.

The silver bells tinkle and suggest thoughtless merriment, as of youth and sleigh rides. In the last year of his life, a puzzler by nature and profession, Poe knew this merriment was no longer for him. He probably remembered his adopted or alien's boyhood as having been fairly empty of such enjoyment anyway. Though musically, thoughts like these dinning in his ears were enough to make him mad, "keeping time, time, time with a [senseless] Runic rime."

The golden bells suggest the mellower joys of happy marriage, like wedding bells, beyond adolescence. But deprived of the girl-wife, Virginia, Poe was not apt to be solaced by such beatings on his heart-chords. Ulalume still held him. Even though he planned mar-

riage with the widow Mrs. Shelton, she was no longer Miss Royster, the lost sweetheart of his youth. And Mrs. Shew—

The brass bells are full of brass, not climactic in the poem, but rudest of all. Like fire alarms they are without rhythm, unaccountable, turbulent, and interrupting as sudden danger, catastrophe, fire, apoplexy, earthquake, election-day excess.

The iron bells associate themselves with funerals, with death that appalls the living, tolling. They connote groaning and moaning, and "nevermore," and are reminiscent of the unknown regions where the dead may be, whence Ulalume may reach to prevent marriage, of the known region where the living, like the *Raven's* student, weep for their losses, and even of the mid-region where the ghouls are—in fact, the ghouls seem to ring these bells, calling Poe to their mad mid-region, maddening him.

= "THE BELLS"

Reminding Poe of life and death which cheated him, the bells distracted him like a jungle drum, inducing a kind of madness. This madness is expressionistically described in the fourth paragraph and is there associated with ghouls and their king, the people and ruler of the mid-region of the half-dead and half-alive. The paragraph picks up phrases from earlier paragraphs, notably the "keeping time, time, time" and the senseless "runic rime" which reminds one of a vanished folk and a puzzle left behind.

The dinning of the repeated phrases goes mad, senseless. The ghoulish king dances and yells, and the Congo drum grows louder and louder, more and more senseless, as a jazz band gets hot:

And their king it is who tolls—
And he rolls, rolls, rolls,

ROLLS

A paeon from the bells!
And his merry bosom swells
With the paeon from the bells!
And he dances and he yells,
Keeping time, time, time,
In a sort of Runic rime,
To the paeon of the bells:—
Of the bells;

Keeping time, time, time,
 In a sort of Runic rime
 To the throbbing of the bells—
 Of the bells, bells, bells—
 To the sobbing of the bells:—
 Keeping time, time, time,
 As he knells, knells, knells
 In a happy Runic rime,
 To the rolling of the bells—
 Of the bells, bells, bells—
 To the tolling of the bells—
 Of the bells, bells, bells, bells,
 Bells, bells, bells—

The king knells happily! And if one reads this passage fast, losing one's self in the rhythm as one was intended to do, one loses one's sane self. The poem is strong medicine for a high-school commencement elocutionist!

But, so, the poem is dramatic! Its rhythms develop madness more loudly than the words do. Yet it is primarily a dramatic song, and an overdramatic reading will render it less effectively than singing. The time should get one, the tempo marking the growing restless senselessness of the dininining.

If it doesn't, one misses the point of lines 41-43:

Too much horrified to speak
 They can only shriek, shriek
 Out of tune.

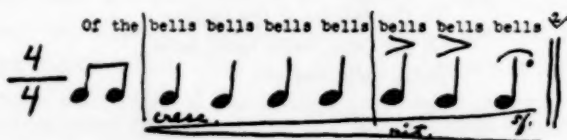
In these lines one would expect rhythmically "shriek, shriek, shriek." Unless one is led by the rhythm to such an expectation one will fail to see how the merely two "shrieks" are an organic-rhythm rendering of the staccato brass bell of alarm, which the next line, "out of tune," puts into words.

If one doesn't get lost in the sound of the poem, moreover, one misses the music and drama of the shifts in dominant vowel and consonant sounds.

If one doesn't lose one's self in the mad rhythm, finally, the seven bells of the choruses will not come right, and one will have to count seven on the fingers. Sing-sung, the tom-tom of the jungle drum, mumbo-jumboing the victim mad, hoodooing him, the ding-dong-

ing bells—these choruses express the whole tone or mood or meaning of the poem so that it ceases to be a mere jingle.

The accents alternate on the "bells" according to meter as a clapper strikes one side, then another, without change of pitch. Without growing louder or faster, the beat grows more and more intense as the bell din, associated with matters of life and death menacing, mumbo-jumboing, is concentrated upon and drives out all other sounds:



The jungle poem is complete, consistent in its mood both with itself and with the dominant themes of Poe's verses. It is, moreover, organic in its rhythms, going far beyond onomatopoeia in being expressionistic, letting the sound or beat talk as loudly as words. One needs only to compare it with one of Longfellow's bell poems to realize its dramatic jazz. So, it goes beyond its own day, anticipating modern practices in music and verse. And what is the worth of the music of a Benny Goodman or a Cab Calloway or a Rudy Vallee if one does not moan and beat one's chest, one-step, fox-trot, rhumba, swing, shag? Or the "glooms of thought" of the surrealists, if one does not see blue?

"The Bells," then, cannot be read merely in words. It must be read mainly in sounds and tempos. It is therefore modern. But where is such reading learned?

²I am grateful to Hilda M. Schuster, formerly professor of music education at Duquesne University, for providing the notation of the chorus phrase.

NATURALISM IN THE RAW IS SELDOM MILD

A. L. LAUFE¹

In the division of drama into plays written primarily to be read and plays written primarily to be acted, the naturalistic or expressionistic drama quite definitely falls in the latter group. I had little doubt about the logic of this classification after a siege with August Strindberg, the leading figure in the movement. The tragedies created by this genius, on whose works it is said Eugene O'Neill patterned his plays, more than confuse the casual reader exposed to them for the first time unless he is warned of the absurdities in the scripts. Especially is this true of one of Strindberg's better-known compositions, *The Dance of Death*, in which the abnormal characters border on the ridiculous.

While reading the opening scene, I despaired of understanding the play because of its inconsistencies. The difficulty is not the talking inactivity, for this method has been more than justified in the hands of authors who use it to advantage, as does S. N. Behrman. But when the same method is used by George Bernard Shaw, as in *Too True To Be Good*, the action is but a slight chain stretched beyond its own power to connect long unrelated dissertations on Shavian ideas. The same fault appears in the first act of *The Dance of Death*, without a doubt the weirdest piece of writing I have ever forced myself to understand. My copy was a library book, and some noble-minded soul had checked all the passages that were expressions of Strindberg's theories or ideals. It was possible, therefore, to skip from one check to the next and to glean the doctrine of the play without wading through the entire text, but a moronic fascination in the simple medium Strindberg used to get action forced me to read every line.

A typical ludicrous situation was the scene in which Curt broke the news that the captain's heart was turning to stone. There were no moans, no shrieks, no protestations, even for a moment, of a wild

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desire to live. Regardless of the symbolism, the double meanings, the theory of life, or whatever scholars call Strindberg's motives, the average person would prefer the captain to show one fleeting glimpse of actuality. He would wish, too, that Curt were a trifle more subtle in imparting the information, instead of being obviously blunt. But these are trivial criticisms in an act that holds brilliant passages of unrelated dialogue.

Throughout the play the captain's constant lapses into unconsciousness had me worried until I recognized the super craftsmanship of the author. Instead of forcing an exit to let the other characters speak, the captain was thrown into a coma.

"Does he hear? Or see?" asks CURT.

ALICE: Just now he neither hears nor sees.

Convenient little trick, isn't it, even if it was used four times in the last half of Act I, but not resorted to once in the first half because there would be no one with whom Alice could converse.

The first time the captain collapsed, I was worried, a little excited about his health. But by the time the fourth fit arrived, I was as cool as Alice. "Let him alone," I thought to myself. "He'll be up and around as soon as the other two have finished their little chat."

My growing unconcern and indifference was aided, no doubt, by Strindberg himself in his treatment of one of the spells.

"Stop," says CURT. "He may overhear you."

ALICE: Now he cannot hear anything.

(Just then a trumpet signal is sounded outside. Up jumps the CAPTAIN saying: Pardon me. I have to inspect the sentries

When the captain, in a fit of anger, lunged at Alice with a saber but missed his target and fell to the floor, I was disgusted. "Hooray. He's dead!" shouted Alice. Almost immediately the captain rose to his feet and answered, "Not yet."

For several acts, when the captain spoke to Curt, Alice stood on the side lines and commented on the discussion. She was typical of the modern comedian on radio programs who satirizes the attempted seriousness of the other performers. Not once did the captain overhear her or notice that she was a distracting influence. Suddenly, in one of the milder episodes:

ALICE (*aside to CURT*): He must have been drinking.

CAPTAIN (*rudely*): No-o, he has not.

In an earlier sequence, Alice, in speaking of her husband, said: "He has learned to keep silent, and now he is terrible." But a few seconds later she is telling Curt: "And when he talks . . . he is always talkative in the morning. . . ." To confirm this, the stage directions read: "CAPTAIN (*garrulously*):"

In every scene in which the remark, "Some one is coming," was uttered, it was only a few seconds before another character entered. But when Judith and Allan were lingering over their farewells, Judith spied an approaching figure and said so more than a few times. Yet the scene went on and on, and no one appeared until Allan left.

There is still another type of situation that was poorly constructed. No man is so unobservant that he would fail to notice the change in color of a lady's hair, especially if it were a transformation to white and had occurred in two days. Yet Curt talks to Alice for several minutes before he realizes that something is wrong. Even then he is unable to solve the problem and must be told by the lady herself.

Despite all these absurdities, I forced myself to reread the play. "Don't be stupid," I reasoned. "Strindberg has been called a genius by the greatest commentators on the drama. The solution is finding the basis for their opinions." And when I finished rereading, the pendulum had swung to the other side. This reversal of opinion was aided, in no small measure, by a comparison with *Tobacco Road*, which I saw while rereading the Strindberg drama. In *Tobacco Road* I found situations as unbelievable as those in *The Dance of Death*. The son, Dude, was a supreme exponent of idiocy. The killing of his mother; the observation, "I guess she's dead"; and the ball playing at inopportune moments were all perfectly normal on the stage.

But during an intermission the question that kept repeating itself was: "How would these scenes read in book form?" Could one visualize the grandmother who never spoke, the facial expressions and actions of the harelipped daughter whose conversation was confined to sobbing and monosyllabic dialogue? How would the reader react to Jeeter's calmness when his wife confesses her infidelity? And, above all, Sister Bessie in script form would be the most contradictory character in the cast.

It was then I realized that one cannot judge *The Dance of Death* by reading it silently. Even if read aloud, and if allowances are made for inserted bits of acting, the play begins to take life.

When I was first told that Eugene O'Neill used Strindberg as a model, I was confused. But after a little reflection on *The Dance of Death* it was easy to understand this principle. The deep hatred between Alice and her husband is not unlike that of the Mannons in *Mourning Becomes Electra*. I can still recall the vividness of Christina Mannon leering at her husband, handing him the poison, gloating over the body. And the more I think of Alice, the more she resembles Christina.

As appreciation for Strindberg increases, dislike for his deficiencies decreases. This is not a retraction of any earlier statements. I still believe the first act of *The Dance of Death* is a jumble of disconnected episodes in which the author hurls his views of life at the audience. But as the vitality and intensity of the characters grow, it becomes easier to visualize a good cast tearing into the dramatic meat.

The one serious drawback is the opportunity for overacting. A too zealous cast can ruin the performance by overemoting. But it is reasonable to assume, judging by *The Dance of Death*, that naturalistic drama, when acted, is usually stark tragedy, but that, when read, it may become almost ludicrous comedy.

A SURVEY OF WORLD-LITERATURE TEXTS

ROBERT WARNOCK¹

Since the world-literature course as a fixture in the curriculum is now about ten years old and the standard texts in the field now number ten, it would seem a good time to take stock of these books and the purposes they were designed to serve. Such a review might be expected to show how they differ in kind as well as in value, to identify the various courses that call themselves "world-literature" or at least use world-literature texts, to aid the teacher in choosing the most efficient text for his purposes, and to indicate what remaining demands in the field future anthologists may feel inspired to supply.

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Excluding volumes not designed for classroom use, such as Mark Van Doren's excellent *Anthology of World Poetry*, our ten texts, arranged in order of publication, are as follows:

Grant Showerman and John W. Cunliffe. *Century Readings in Ancient Classical and Modern European Literature*. New York: D. Appleton-Century, 1925. Pp. xxv+1157.

Gerald E. Seboyar and Rudolph F. Brosius. *Readings in European Literature*. New York: Crofts, 1928. Pp. xv+876.

Percy Hazen Houston and Robert Metcalf Smith. *Types of World Literature*. New York: Doubleday, Doran, 1930. Pp. xviii+1200.

Tom Peete Cross and Clark H. Slover. *Heath Readings in the Literature of Europe*. New York: Heath, 1933. Pp. xv+1194.

E. A. Cross, *World Literature*. New York: American Book Co., 1935. Pp. xv+1396.

Rewey Belle Inglis and William K. Stewart. *Adventures in World Literature*. New York: Harcourt, Brace, 1936. Pp. xix+1268.

William L. Richardson. *World Writers*. Boston: Ginn, 1936. Pp. xvi+627.

Stith Thompson. *Our Heritage of World Literature*. New York: Cordon (now published by Dryden Press), 1938. Pp. xviii+1246.

Harry Wolcott Robbins and William Harold Coleman. *Western World Literature*. New York: Macmillan, 1938. Pp. xix+1422.

Philo M. Buck, Jr. *An Anthology of World Literature*. Rev. ed. New York: Macmillan, 1940. Pp. xiii+1148.

THE COURSES AND THEIR NEEDS

The world-literature course seems first to have developed as an apologetic but vital substitute for the study of ancient classics in their original Greek and Latin, and it must be considered, historically, as an extension of the "Classics in Translation" course, which those departments had grudgingly offered the general student in compromise with the old requirements, or perhaps a union of this course with the "Survey of English Literature," another requirement that found the going hard. An honest aim to widen the student's literary horizon and to integrate the bewildering riches of literature in surveys and summaries reflected in our field the synthesizing tendency of undergraduate instruction in general.

But at least five kinds of courses now use world-literature anthologies as texts and so demand consideration here. First, the ordinary freshman composition course, especially in those colleges where no introductory literature course is required of all students. Here the

text replaces the conventional book of readings as a kind of last stand of the literature requirement and is designed to give incidental plan and scope to the readings that many teachers consider in any case an essential adjunct of composition instruction. Some of the general reading texts, notably the Holt *Ideas and Models*, range widely through world-letters for their selections, but none of the authentic world-literature anthologies is actually designed for this purpose or should, I think, be used for it. Much of older literature offers a reading resistance to freshmen and sophomores detrimental to the purpose of general reading in a composition class and provides today no satisfactory source of models.

Second, the general nonhistorical introductory course in literature, especially at the freshmen level, in which the text is used as an extension in scope of the conventional omnibus. Since the material of such courses is usually arranged by literary types, two anthologies—Houston-Smith and Richardson—would seem to be especially adapted to their needs.

Third, a substitute course for the "Survey of English Literature," which includes English and American as well as Continental writers. Cross, Robbins-Coleman, and the complete Thompson are all designed for this purpose. In the case of this course, as well as the next type, a special problem is whether to give any extensive place to oriental literature, which some teachers consider too foreign to the Western tradition to deserve treatment. Of these three anthologies, only the Robbins-Coleman ignores the Orient. Incidentally, it should be pointed out that all anthologies that include English and American literature tend to slight modern Continental authors, finding their examples of the major schools more naturally within the English tradition. It may be supposed that the courses are similarly unbalanced.

Fourth, as a second course in general literature, following either the English survey or such an introductory course as the one described second above. Excluding English and American authors, it is an outgrowth of the older "Classics in Translation" course, and the Showerman-Cunliffe anthology clearly shows its origin. Seldom a general requirement, it appears in some institutions as an alternative choice within an arts group. Since four of these anthologies—

Buck, Cross-Slover, Inglis-Stewart, and Seboyar-Brosius—are designed for such a course, this might be considered the most generally accepted notion of what “world-literature” should mean in the undergraduate curriculum. Further, Thompson appears in an alternative edition, without English authors, to bolster this claim. Three of the books include oriental literature as well—Buck, Inglis-Stewart, and, more sparingly, Thompson.

Last, a course in comparative literature. This is hardly the place to set forth the distinction between “world-literature” and “comparative literature,” which Professor Guérard has done so well in his recent *Preface to World Literature*, in itself an almost indispensable introduction to our subject. The fascinating, but difficult, amorphous, and unready field of comparative literature has, as yet, few general courses and no satisfactory text, if such there can be; but Grebanier and Thompson’s *English Literature and Its Backgrounds* (New York: Dryden, 1939-40) is a first approach to one phase of it.

Of these five courses, only the third and fourth are, strictly speaking, world-literature, and so the needs of only these two will concern us here. The choice of a text for either is complicated by the personality and training of the teacher: the extent of his equipment, his ability to supply background in the classroom and consequent freedom from study materials in the text, his final preference among teaching methods.

Three general methods suggest themselves in these, as in other, survey courses: First, class reading, interpretation, and discussion in small groups, where historical and biographical background must be conveyed through abundant introductions in the text. Cross, Inglis-Stewart, and Robbins-Coleman have conspicuously full introductions; Houston-Smith, conspicuously brief. Second, lecture alone, where the great responsibility for interpretation of reading placed upon the student would recommend full notes and other study helps. Only Inglis-Stewart provides anything substantial of this kind, although Richardson, Seboyar-Brosius, and Showerman-Cunliffe are not without such aids. Third, a combination of lecture classes and discussion groups, where the teacher assumes both responsibilities and may actually prefer a text with very brief intro-

ductions. I have found this method most satisfactory in my own teaching of the course.

CONSIDERATIONS IN A TEXT

Let us consider now some special problems that must confront the makers of anthologies as well as their users. The first of these is the extent to which the material should be confined to a pole of allegedly "pure" literature or allowed, in the other direction, to invade such fields as history, biography, philosophy, criticism, political writings, oratory, and theology. Although one must grant the fallacy in attempting a clear-cut distinction between the two, the pressure of class time has forced a ruthlessness upon me in ruling obviously applied or didactic literature out of my own course. None of the anthologies has chosen to admit this perilous distinction, but Inglis-Stewart has virtually done so, in contrast to Houston-Smith, which devotes more than a third of its space to the types in question. On, I think, a dubious premise three of the anthologies—Buck, Houston-Smith, and Showerman-Cunliffe—give special status to literary criticism in a section of its own.

At present the most warmly debated problem of all survey courses is the choice between extensive and intensive treatment of the field: whether to give a general picture through a hundred or more authors or concentrate on a few representative figures, ranging from as few as eleven to as many as thirty or forty, exclusive of lyric poets. The latter school of thought is clearly growing in the English field and may ultimately work against the whole idea of a world-literature course, which cannot adapt itself to this tendency without completely altering its present character. Since no existing text has got its index below fifty authors, even exclusive of lyricists, it is likely that one to satisfy the extreme demand for concentration will soon appear. But from Cross's 147 to Buck's 53 the variations are great and justify my making this the central consideration in my analysis of the texts.

Akin to this problem is that of the abridgment of selections. Most of the texts claim to present "literary wholes" but are forced into compromise by the exigencies of space. The alternatives are a general reduction of longer works in size within their original scope, a

difficult job which has been attempted on a large scale by only one anthologist, Buck—with excellent results—and, on the other hand, excerpting supposedly “complete units,” the practice followed with varying success by most of the others. The danger of thereby carving up world-writers into a perplexing hash is illustrated by Inglis-Stewart, whose two hundred men average five small pages of text apiece.

Further, our ten volumes illustrate four chief methods of arranging the selections: by individual figures, as in Seboyar-Brosius; by literary types, as in Houston-Smith and Richardson; by countries, as in Inglis-Stewart and Thompson; and in a general picture of historical development through periods and schools, as in Buck, Cross, and Robbins-Coleman. This last arrangement seems clearly the most mature and serviceable for the true world-literature course.

Finally, these books differ radically in their conception of the editor's duties to the reader. General introductions vary from ambitious histories of world-literature, in Cross, Inglis-Stewart, Richardson, and Robbins-Coleman, to none at all, in Seboyar-Brosius. Biographical studies vary from elaborate sketches of personality backed by striking anecdotes, in Inglis-Stewart, to, again, none at all, in Houston-Smith. Buck alone among the anthologists replaces factual introductions with a critical commentary, maturely digested and sometimes almost deliberately abstruse. Thompson includes several famous critical essays as introductions and a collection of classical myths from Bulfinch. Study suggestions and questions on the text are attempted by only the most elementary of the volumes, Inglis-Stewart and Richardson. They have also the only useful literary maps, and Richardson is unique in including a series of authors' portraits which could do much to place some forty personalities in the student's memory.

Table 1 summarizes the major facts about our ten anthologies in such a way as to aid the teacher in choosing the best text for his purposes. The books are arranged in order of the actual amount of material they contain, a factor very inaccurately indicated merely by counting pages, since the number of words to a page varies widely. Although Inglis-Stewart and Robbins-Coleman have substantially the same number of pages, the latter offers well over three times as

TABLE 1

PAGES OF TEXT										
	Robbins-Coleman	Cross	Thompson	Cunliffe-Showerman	Houston-Smith	Buck	Cross-Slover	Seboyar-Brosius	Richardson	Inglistewart
1. Oriental.....	(17)*	68	55	None	41	93	(37)*	(4)*	27	101
2. Ancient.....	216	303	316	581	326	307	316	391	73	162
3. Medieval.....	88	54	107	81	77	105	142	67	50	88
4. Modern.....	362	283	232	433	279	606	676	383	124	638
5. English.....	467	348	336	None	407	None	None	None	159	None
6. American.....	108	62	57	None	36	None	None	None	34	None
Total authors (and anonymous works).....	174	226	146	148	120	138	145	89	154	194
Pages of lyrics.....	169	117	139	72	80	79	134	68	100	165
Total authors (excluding lyricists).....	106	147	88	124	97	53	91	67	78	106
Arrangement.....	Periods	Periods	Countries	Types-periods	Types	Periods	Periods-types	Authors	Types	Countries
General introductions.....	Full	Full	Medium	Brief	Brief	Critical	Brief	None	Full	Full
Biographical studies.....	Full	Medium	Brief	Full	None	Brief	Full	Medium	Full	Full
Notes and study helps.....	Brief	None	None	Brief	None	None	None	Brief	Full	Full

* Biblical selections only.

much text as the former. The geographical and period divisions have been arbitrarily made to provide a basis for comparison, all biblical material being considered oriental, the medieval material including everything from the early Church Fathers through Dante, as well as folk literature and Old English selections. No distinction has been made between Renaissance and modern literature because no significant differences in emphasis between these two divisions are observed in the ten texts. As explained above, the lyricists have been treated separately, since otherwise their slight bulk distorts one's impression of the number of authors represented. Thus, although Cross and Buck provide the extremes of extensive and intensive treatment, two other texts actually include fewer names than Buck in the Table of Contents. My other policies in compiling the chart are too insignificant to explain but may account for any disagreement with rival tabulations.

SOME PERSONAL RECOMMENDATIONS

My remarks thus far have been largely objective; it remains to give some quite personal recommendations of "best buys" in texts for the two chief world-literature courses. Here I take into account the discrimination of the anthologists in actual choice of authors and selections, which, as publishers know to their despair, can be judged only by the flexible instruments of each teacher's taste and experience. Fortunately (or not), the canon of basic masterpieces in the field is now so firmly established that none of the later texts has dared to deviate very far from it. Indeed, after a time one is moved to wonder whether Aristophanes wrote any comedies besides *The Frogs*, or Theocritus any idylls besides *The Cyclops*, or Boccaccio any tales besides *Griselda* and *The Falcon*, so monotonously do they recur. But their inevitability can be ascribed to sounder reasons than the editors' ignorance or timidity.

Regretfully, I am forced to ignore from the start in this personal choice the Showerman-Cunliffe anthology, since this earliest of the texts, despite its scholarly integrity, is simply outmoded and, because of a lack of balance between ancient and later literatures, not designed for the courses now known as world-literature. Similarly, I dismiss Inglis-Stewart and Richardson as too elementary and

fragmentary, directed, it would seem, more logically to the high-school student (who should not be studying world-literature anyway). Yet Inglis-Stewart contains an amazing assortment of out-of-the-way material, especially from the past century, organized with an imagination and industry that half of the other texts could envy. Whether or not one agrees with its very extensive plan, it contains a great deal of unusual information for the teacher.

For the course that excludes English and American authors the Buck text still impresses me in its new edition as the best of its kind. The addition of lyrics has superficially doubled its Table of Contents, but it remains the most intensive approach to the field. The critical introductions with their air of lofty generalization, bordering sometimes on obscurity and affectation, are probably of little service to the average undergraduate who is not "in the know," and certainly the whole work is directed to the most mature reader. But this is one of the few texts that does not bear the dull earmarks of a journeyman job. Its hundred pages of Greek drama, fifty pages of the *Divine Comedy*, and seventy pages of *Faust* present a challenge to both teacher and student that I have found stimulating in the classroom. But those who prefer a more extensive and compromising text should find Cross-Slover completely satisfactory.

For the all-inclusive course there is, as yet, nothing like an intensive text. Thompson is the closest approach to it and is perhaps the best book in its field. Robbins-Coleman offers the prospective buyer easily "the most for his money," and under those circumstances he can skip over some of the minor writers in the index and some of the introductions cluttered up with names and facts and still make for himself a very satisfactory text. Certainly the selections are well chosen and well edited. Cross offers the all-time high in number of authors, 226 of them, together with a good deal of rather pedestrian scholarship in one convenient tome.

Only two new directions would seem left for our eleventh anthologist: a further reduction in the number of authors to be included in a single volume and a more rigid exclusion of didactic writings, which would immediately aid his purpose. I suspect that only some such tendency in the future can save the world-literature course from a volley of justifiable attacks.

WORDS, WORDS, WORDS

WILLARD K. WYNN¹

Those college seniors who somehow manage to have smaller vocabularies than they had as sophomores disturb most teachers in the same way that the mangled bodies of highway victims disturb most undertakers. The undertaker's job is to make them look alive. He generally does; and he stops with that. The teacher's job is to make those seniors look educated. He generally does; and he stops with that.

But here the analogy ends, for none expects the undertaker to make alive the rag and bone and hank of hair on which he works; but everybody who isn't a teacher expects the teacher to make educated the "student" on whom he works. It is only when some nosey board of disinterested examiners learns the truth, and let their learnings be published—as did the Carnegie Foundation in its Pennsylvania Study—that we teachers are disturbed and become humble or defiant as suits our temperaments.

It suits at least my present mood to be humble; and it suits me to be humbled by the subject of vocabulary study with college students.

Back in September, 1934, John R. Tunis used the Pennsylvania Study for his *Scribner's* article, "Human Waste in the Colleges." He said much, and implied more, about the well-nigh unbelievable fact that the average senior had added only seven of the test words to his vocabulary in two college years. "Whereas there were actually many individuals who recognized fewer words as seniors than as sophomores!" That exclamation mark speaks for Mr. Tunis' disillusionment and probably for the disillusionment of 90 per cent of his readers. The initiated college instructor, however, would find a period sufficient. No, Mr. Tunis' statement did not astonish us; but this is not saying that it failed to interest us, to give us concern, or

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even to challenge us. At least, I have seen more evidence of pedagogical interest in vocabulary-building in one college since the Carnegie Foundation took hold in Pennsylvania than I saw in five before 1930. It is naturally the layman who is shocked into indignation and who froths criticism when some apparent professional delinquency is published.

On the whole, such criticism is welcomed because it may be beneficial; at least it shows that the public is interested, and it is no small gain for the teacher to get outside help in one of his most difficult problems: stimulating more than perfunctory public interest in things educational. So we are grateful for Mr. Tunis' article as well as for the score of others that grew out of that scientific "public-astonisher" from Pennsylvania.

Not only to Mr. Tunis but also to some teachers does it "seem unbelievable that two years' constant activity with books should enable the average college senior to recognize only 62 words out of 100, as compared with 55 he knew two years before." "Constant activity with books," whether for two or for twenty years, seems to me to be one of the best reasons possible for the poverty of one's vocabulary. "Activity with" books doesn't imply to the initiated an activity with the words in the books. This speed age as naturally expects speed reading as it does speed riding. We encourage "activity with" sentences, paragraphs, chapters, and books; we write books to instruct in more rapid reading of books. One would think that the object we are bent on is to make a nation of copyreaders and book-reviewers. Vocabularies are not increased by books but by the words in the books. Nor is that all: after the most common words have been learned, vocabularies are not appreciably increased by activity with the words in the books.

Many students are rabidly active in memorizing the meanings of words yet make no appreciable gain in the correct use or understanding of words. Mere activity with words usually results in an isolated knowledge of words, not in a relation to sentence sense or to the expression of thought, but as an end unto itself. Mere "activity with" words shot these two gong-ringers: "Balmoral played on the Queen's *benign*." (That also smacks of intense "activity with" *Queen Victoria*.) And this: "The *superficial* boat tacked across the

bay." Explanation called for and promptly received: "It means a boat that goes on the surface, not a submarine." ("Well, 'Fessor, don't the dictionary say *superficial* means 'pertaining to the surface'?"") And when their request was not granted, they went away sorrowful, for they had great word activity.

Although it seems that college English departments are doing more to correct this deficiency in vocabularies than they did ten years ago, isn't far too much of this "doing" going to waste in activity with words—squirrel-cage activity?

As I have never fathered a questionnaire on the methods used in word-study, my knowledge on this is too limited to be accepted without question. Nonetheless, what I have found, by much questioning and some discussion, indicates that the college instructors who put their faith in activity with words, words, words are only exceeded in numbers by those Pollyannas who are confident that vocabulary-building will somehow, in this best of worlds, take care of itself as long as instructors make students read more books than students can read.

For the sake of a convenient distinction, I shall call the method of those who put their faith in activity with words as a means of increasing students' vocabularies the "synonym method." This method of course varies slightly with different instructors, but fundamentally here it is: Two hundred to seven hundred words are assigned during a term of work. These words are taken from the reading textbook used in the course, and during the first part of the course these words are either mimeographed, with page and line numbers, or are dictated to the class and marked in the textbook. The requirement is that students know, at a specified date, a synonym or two for each word. This date is often the time of the final examination; or, less frequently, the day of reckoning is put in advance of examination, occasionally two or three tests being scheduled during the term or semester. During these tests students are held responsible for a specified part, or all, of the assigned words.

The synonym method has its good qualities, and, when several tests are given, it is in general satisfactory. It is, I feel, a distinct and commendable advance over no system at all. It makes the student more word conscious—a definite need for gulpers of whole sen-

tences and paragraphs. It doubtless increases the reading vocabulary of the conscientious student.

On the other hand, this system has at least two serious weaknesses. It encourages memorization without understanding. To require students to look up, say, four hundred words and to get four hundred synonymous mates for them is not only to discourage understanding but almost to put a premium on silly memorization. If our high-school graduates are certain of any "educational" thing, it is that the frigid memorizing process is an educational process; and the synonym method tends to strengthen this fallacy.

The other weakness of this synonym method is that it encourages dissociating a word from its sentence. When the assigned words are mimeographed in column formation, even though the page and line numbers are given, the natural tendency is to jot down a synonym opposite each word without bothering to refer to the sentence from which the word came. By encouraging students to study words as independent units, we are doing our part to make students quasi-philologists before they can read.

At its best the synonym method of vocabulary study will make a little less vague one's reading; but in writing and speaking—in which vocabulary always comes more slowly, more laboriously—it will as likely as not do what it did for one of its most conscientious devotees I have yet known. He wrote more than the average student, but I dismissed him from my clinic still a sick man, as well as a disgruntled one. Here is a culture I took from his throat just before his graduation: "I must not stress the likes and dislikes of the farmer in an untimate manner, but must terminate these emotional gestures within reasonable limits."

Perhaps the student-speaker or writer of such full-bodied nonsense as this is unusual in any system. The usual writer under this synonym system, however, is careful to "terminate his emotional gestures" before they get started, which is the synonymous way of saying that he is careful never to be caught using any of the words he learns.

Many of us agree that practicality may be, and occasionally is, carried too far in American education; but most of the teachers of English that I have had failed to carry it far enough. The American

high-school graduate is more readily appealed to in practical studies than in theoretical ones. If he is merely told that vocabulary-building is a practical study and yet he never feels its practical results, he will no longer believe and consequently cannot be expected to apply himself without compulsion. Continual application by compulsion and without interest is a chore, is fruitless, is uneducational. Or, as James L. Mursell expresses it in his article, "The Defeat of the Schools," in the *Atlantic Monthly* for March, 1939:

The human mind is not naturally docile. It is capable of amazing feats of resistance and rejection, beneath a tame and dutiful exterior. It assimilates into its life and makes its own only those things which, *for some genuine reason*, seem to matter. Everything else stays on the surface and soon evaporates. [Italics are mine.]

To say that for eight years I have experimented with vocabulary-building with over 2,100 college freshmen and upperclassmen suggests a thoroughness and professionalism that I cannot claim. I think that I have learned something worth while, or I would not be writing about it; but the time I have spent with word-study has been inadequate—has in a large degree been "bootlegged" time, because the majority of courses I give are outlined for me, and never has time for methodical vocabulary improvement been included, or even suggested, in an outline. Consequently, in this description of the vocabulary-building system which my students and I have worked out largely by trial and error and which I shall here call the "definition method," I am not suggesting that it is the best one or that it can be used successfully in all colleges. All I can claim for it is that we have found it better than the best synonym method we have known and that it is above comparison with what may be called the "natural practice"—for it isn't a method—of making students keep intensely active with books, with the hope that thus their vocabularies will be added unto them. Here is a digest of this definition method.

Not more than ten words a week are given to any section, and the total for one three-month term does not exceed eighty words. If sections are winnowed by placement tests, it then seems advisable to give the lower sections only seven or eight words a week and to hold their total for a three-month term to approximately sixty.

These words are assigned weekly on a given day and are taken

from the textbook of readings in which they are underlined and given consecutive marginal numbers. Students are given written tests on these words, yet one or two oral tests during a term are valuable for the discussion they stimulate. These written tests are given without previous announcement and with tantalizing irregularity, but they average eight during a three-month term.

Only five words, with one substitute, are given in each written test, but these are selected from all the words previously assigned up to the day of the test. In giving a test the instructor pronounces each word to the class. Students are told to give the following information for each word: (1) correct spelling, (2) part of speech according to its use in the textbook sentence, (3) *complete* definition according to its use in the textbook sentence (this definition must not be merely a list of synonyms but a clear explanation of the meaning, preferably in the students' own words; thoughtless memorization of dictionary terms is thereby discouraged), and (4) an *original* sentence illustrating the use of the word in accordance with the definition given.

For the best sections, or those that have studied the use of the dictionary—as of course all should have before attempting vocabulary study—I find that it is not requiring too much to have a written pronunciation given of certain words, that is, the pronunciation of words that can be shown with the most commonly used diacritical marks. The requirement is simply that the word be divided into its right number of syllables and not necessarily in exact accordance with the dictionary division, for to require exactness here would encourage memorization.

After the fourth or fifth test students begin to ask the instructor for a "good definition," or use, of certain troublesome words. These are usually intelligent questions, showing previous study, and as such are answers to an instructor's academic prayers. Consciously using vocabulary words before the class in lectures or discussions is effective; it emphasizes the practicality of the work being done.

This definition method of increasing the vocabulary gives the student a chance to feel each word, turn it about, see its three dimensions, and weigh it; yet it does not allow the word to become a thing isolated and divorced from the sentence. To the student who applies

himself it shows words in his reading, lets him hear words in lectures that he has never noted before. Like familiar faces now they are, and he greets them, enjoys knowing them, and feels more independent for having made their acquaintance.

Although I find that the definition vocabulary method gives him who applies himself the feeling of a calm certainty of accomplishment rather than a nervous ambition to accomplish, it is, nonetheless, slow in doing even this; but I have never heard of a truly educational method that is fast. This method is hard; but I have never heard of a truly educational method that is easy. This method develops only those students who apply themselves with more than commonplace diligence; but I have never heard of a truly educational method that develops those who are indolent or easily discouraged.

Although these foregoing objections are not so much the result of the defects of the definition method of vocabulary-study as merely inherent qualities of education, there are of course valid objections based on weaknesses of the system. Perhaps from the instructor's point of view the time necessary to carry out such a study is its most serious defect. The giving of only five words in each test is an effort to modify this objection. However, it takes about twenty-five minutes to give each test—this much time in order to encourage thoughtfulness rather than memorized haste—and it takes approximately half an hour to mark and grade a set of twenty papers. This is appreciable time to take from the average American college English course that is already heavy with theme-writing, reading, sentence structure, and heaven knows what. Although I myself am hesitant about encroaching on writing and reading time, I do have a way of cutting in heavily on the heaven-knows-whats, and have managed thus far to get away with a relatively clear conscience.

A second valid objection is that this definition method of vocabulary-building does not, I think, increase the reading, or passive, vocabulary as fast as a method modified between it and the synonym plan might. The definition system is perhaps better suited to courses in writing than to courses in literature, and better suited to three-term and semester courses than to shorter ones.

The final disadvantage of the definition plan, which I think

worthy of mention here, is that it cannot be used successfully by instructors who because of their own temperaments or the temperaments of others—commonly termed “administrative policy”—must pass an appreciable number of “students” who can’t under a decent educational standard pass themselves. The first two tests will emphasize this disadvantage more than I could in a volume. This system taxes the courage of instructors even more than that of students. One stimulator, however, of this much-needed courage is the gratifying results after two or three months of intelligent persistence.

To let this vocabulary-study count for approximately a third of the work done in a composition course seems sufficient to precipitate the dull, to agitate the lazy, and to stimulate the industrious. The term grade for vocabulary is completed with the last test, thus making the time-honored practice of wholesale cramming as worthless as honest education has already made it.

Even though the first three months of this word-study are accompanied by sincere protestations against this “Great Separator,” most of this subsides or is persisted in merely for the sheer love of criticizing and complaining. An instructor is quick to suspect the emptiness of this chorus of protestations, but not until two years ago did I get proof of it. Because this proof bolstered my own weakening courage and therefore might be of similar help to others, I explain it here.

After having carried on this definition vocabulary-building in three freshman sections of composition for two three-month terms, I decided to be democratic during the last term—my flagging courage doubtless made me so—and in so being to “call their bluff” if I could. Consequently I told each section—high (A), mediocre (B), and low (C)—that it might vote to stop or to continue our vocabulary-study. The A group, incidentally, had carried the first-term words together with the second, and I warned them that to the third-term words would be added all those previously given for the first two terms. The other two sections would carry only two terms of words, as the number of students transferred into these sections at the beginning of the second term made a continuation of the first-term words impracticable.

In order to let all students vote with unquestionable freedom I

passed out small squares of blank paper and asked those who wanted to continue our word-study to make a check mark and those who wanted to stop it to make an X-mark. I turned my back until the job was done and the ballots were in. Of the 19 students in the A section, 16 voted to continue and 3 to stop; of the 25 in the B section, 22 voted to continue and 3 to stop; of the 17 in the C section, 16 voted to continue and 1 to stop. In terms of the total 61 students in freshman composition, 54 voted to continue and only 7 to stop.

I felt better. My courage grew; the students' protestations abated not a sigh; and we all, minus seven, prepared to continue and to enjoy our self-imposed misery for another term.

ARTICULATING THE PROGRAM IN ENGLISH IN COLLEGE¹

MAZIE EARLE WAGNER²

It is believed that, in the field of English, the University of Buffalo employs most of the now extant means of articulating high-school and college training. For this reason, and because the writer is most familiar with this college, the program there will be described in detail, thus describing articulation in general.

A. SECTIONING ACCORDING TO ENGLISH ABILITY

Perhaps the most frequently used technique is that of special sectioning. By means of a questionnaire, Sarbaugh³ in 1936 found that 60 per cent of those colleges which replied so sectioned their freshmen in the field of English. The University of Buffalo has three

¹ Presented at the Twenty-ninth Annual Meeting of the National Council of Teachers of English, New York City, November 24, 1939. The generous aid of Professor Oscar A. Silverman, instructor of the special English section for superior freshmen at the University of Buffalo, and the helpful criticisms of Professor H. Ten Eyck Perry, head of the department of English, are herewith gratefully acknowledged. The writer is not a member of the department of English, or even a student of English. She but summarizes information garnered from the two above-mentioned persons and other sources.

² Research associate, University of Buffalo.

³ "Articulation in English," *University of Buffalo Studies*, XIII (1936), 57-75.

subdivisions: a subfreshman English, a class for the very superior, and the large middle group who take regular freshman English.

Subfreshman English is required of all students who do not reach a required minimum grade on three themes written at the opening of college and on two objective English examinations—the Co-operative English Examination and the English section of the Sones Harry High School Achievement Examination. About one-tenth of the entering freshmen are required to take such training, for which no credit is given. The content of the course consists almost entirely of drill in correct writing.

Subfreshman English training is also given in a prefreshman how-to-study course of three weeks' duration prior to the opening of the fall term. All incoming freshmen who were classified by their schools as being in the lowest two-fifths of their respective high-school classes if from large high schools, or in the lowest three-fifths if from small high schools, are required to take this course. About 15 per cent of all entering freshmen are in this grouping.

Regular freshman English was originally a required course. However, more recently it is not required for a degree, although it is usually recommended. Its content is a combination of composition and an introduction to literature. Professor Silverman says:

We are constantly attempting to clarify our aims here. Often we feel that the high schools have not done a good job in training the students to read accurately. I think that we sometimes feel that the high school teacher has been too much taken in by the emphasis on English as a social science rather than as a linguistic and humanistic discipline.

The advanced English section has been given since the winter of 1929-30 for students superior in English. The same themes and objective examinations that are used to select the poor students identify the superior ones. These, together with certain others described below, are placed in a special class which numbers slightly less than one-tenth of the freshmen. A grade of B in the first term is required, or the student is demoted to regular freshman English. This advanced section nets four semester hours of credit each term as contrasted with three for the regular sections. The content, which is uniformly much more advanced, both in quantity and in quality, than that of regular freshman English, has been a matter of con-

siderable experimentation. This year, the course is called "Great Books" and resembles somewhat the Columbia humanities course. Its content consists of the following works:

FIRST TERM

Homer, *Iliad*
 Herodotus, *History*, Books I and VII
 Thucydides, *The Peloponnesian War*
 Book I, chap. 1; Book II, chaps. 6,
 7; Book V, chap. 1; Books VI, VII
 Four Greek plays
 Plato, *Apology*; *Symposium*
 Aristotle, *Poetics*; *Ethics*, Books I, II,
 III, X
 Lucretius, *On the Nature of Things*
 Marcus Aurelius, *Meditations* (selections)
 Vergil, *Aeneid*

SECOND TERM

Dante, *Inferno*
 Machiavelli, *The Prince*
 Rabelais, *Gargantua, Pantagruel*
 Montaigne, *Essays* (selections)
 Shakespeare, *Henry IV*, Parts I and II,
 Hamlet, *King Lear*
 Milton, *Paradise Lost*
 Spinoza, *Ethics*, Appendix Part I,
 Parts IV and V
 Molière, four plays
 Voltaire, *Candide*
 Goethe, *Faust*, Part I

All students in this section, except an occasional heavily burdened premedical student who does not find time for so much reading, are extremely enthusiastic and read avidly all that is suggested. This high enthusiasm is probably a joint result of the quality of the students and of the teaching ability of its instructor, Professor Silverman. Of this class, he says:

No one is taken (knowingly) into this grouping who cannot handle language fairly well. The greatest criticism I have to make of these students is that they are likely to have poor work habits. Apparently they have had so easy a time in high school that they have not had to exert themselves. Consequently they do not know how to handle a fairly long assignment of difficult material. Their training in "extensive reading" in the school has apparently made them competent to read material only on a fairly low level. . . .

By way of summary and conclusion, I should like to quote again from Professor Silverman:

Could there not be special sections in the high schools for students of marked maturity? If this be agreed to, could we not redefine what the teaching of English means so that it will impress the bureaucrats? Then we might have fewer overworked high school English teachers who do journalism, drama, speech, etc., and very little actual humanistic training. If all this be agreed to we should have to seek excellent material to train as teachers and convince the schools of education that we mean what we say when we say English.

B. COLLEGE CREDIT BY ADVANCE EXAMINATIONS

Now to turn to another type of articulation of high-school and college subject matter. That some exceptional high-school seniors know as much as the average college freshman is not saying anything new or startling. Surveys of individual differences readily reveal greater differences than this. Students who accumulate failure at the rate of 25 to 35 per cent during four years of high school, or even 10 or 15 per cent, may be expected to be as far as one year behind those excellent ones whose grades are consistently in the middle nineties. Therefore, that there are those exceptional young people who can pass freshman college examinations before actual college entrance is not too surprising. Such examinations provide a definite way of articulating the work of the two academic units for the abler students, just as skipping a term's work is a method whereby a grammar-school child is kept from marking time because he is ahead of his particular class.

Since the spring of 1932, the University of Buffalo has made a definite attempt to seek out students⁴ who should be able to pass freshman work before college entrance. Since 1933 a few high-school students⁵ each year have taken and passed examinations exempting them from one or both semesters of the regular freshman English course. Ninety-one, since this date, have passed the first term's work, and ninety-five the second. About four-fifths of those who take the examinations pass them. The bulk of these examinations were taken during the years of 1935 and 1936 when Miss Sarbaugh tutored groups of high-school seniors and graduates.⁶ During the past year there has also been an unusually large number passing these examinations. An English teacher in a near-by evening high school has given high-school seniors and postgraduates special training for this examination with very considerable success. During 1934 and 1935 a few students tried sophomore college English (a survey

⁴ Honor-roll high-school students with honor marks in English.

⁵ Students interested in examinations for anticipatory college credit are given outlines or syllabi of the content upon which they will be examined. The freshman course by examination is not identical with that of the regular English sections; sophomore English is the same whether taken in class or by examination.

⁶ *Loc. cit.*

of English literature from Beowulf to Hardy), and about half secured credit. Of this, more is said below.

During the earlier experimental years, if a student passed either the freshman or sophomore college English course and elected further English, he was automatically moved on to the next year's work. During this period two students who had earned credit by examination in both freshman and sophomore English elected to be majors in English. One was extremely able, the other definitely superior though not of quite the very high quality of the first. The abler elected to audit sophomore English because he felt he had missed too much to be successful in the more advanced courses. The latter, who did not audit sophomore English, had very real difficulty in her major field, making many C's in English while A's and B's were the rule in other subjects. As a result of the experience of these two students, superior pupils in high schools are no longer encouraged to try sophomore English by examination, and those who earn credit in regular freshman English are required, since 1936, to enrol in the special section for superior freshmen. They receive credit for both the regular English, earned by examination, and for the special course. How they fare in this special section as compared with other students of similar ability who have not earned anticipatory credit has not yet been determined because of the smallness of the number who have so anticipated. However, all concerned feel it is most important that those who earn credit by examination shall take this special section.

C. MISCELLANEOUS ARTICULATING DEVICES

Once a year the English department of the college gives a tea for teachers of English in the neighboring high schools. This tea is followed by a discussion of some topic of interest to those present; for instance, one year the topic was "Extensive versus Intensive Reading."

Once a year high-school seniors of superior quality who are interested in studying English as a major in college are invited to the college for a discussion of the pre-college requirements for such a curriculum, the requirements of the curriculum itself, occupational

fields in which such a major will have value, related fields, and such other questions as the students may bring.

High-school students as well as their teachers are welcomed when, as often happens, they appear individually for interviews with members of the college English department or other faculty members. Such continued informal interchange of ideas is, of course, most valuable to those colleges where the geographical concentration of prospective students permits it.

ADAPTING THE M.A. THESIS TO THE NEEDS OF THE HIGH-SCHOOL TEACHER OF ENGLISH

J. W. ASHTON*

The thesis requirement for the Master's degree is a subject of frequent controversy, not only among students of whom it is required, but also in the graduate faculties of many universities. At least in English there has been a growing feeling that the conventional study in literary history or criticism, valuable as it may be in itself, does not offer the most useful type of training for the person who plans to devote his life to teaching English in the high school and has no intention of going on in the paths of literary scholarship. The conventional thesis was originally designed to prepare one for research, and in the days when the Master's degree was a research degree it was perfectly satisfactory. No one can be unaware, however, that now in actual fact the degree is often not a research degree at all; it has become almost universally a teaching degree, especially designed for high-school and even elementary-school teachers. It would seem wise to take that situation into consideration as we plan the requirements for the degree.

Furthermore, with the very great increase in numbers of candi-

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dates for higher degrees, the one-time common statement that the Master's thesis is to represent an "original piece of research" has of necessity been modified (in practice, if not in official statement in the catalogue). As the bibliography of English literature has grown, it has become more and more difficult for a student to master in a single year even a limited field so well that he can make a really original study of any significance. At its worst the thesis has often been a mere pedantic assembling of secondhand facts and a lengthy and imposing bibliography with no end other than to impress a bored committee with the fact that a weighty job has been done. At its best it has often meant that the prospective or experienced teacher has spent a great deal of time and energy in the analysis and discussion of a problem that, interesting and significant as it may be in its own limited way, scarcely contributes greatly either to the understanding of literature or to the immediate or the future problems of the teacher.

We may as well recognize frankly that many, if not most, high-school teachers have no real interest in what is commonly called "scholarly research." The thesis requirement comes to be looked upon as a hurdle to be jumped, probably at the expense of a barked shin or two, but to no particular purpose. So the teacher who is interested in improving his teaching or his professional status is in something of a dilemma. He may make a study in methodology, often as sterile for him as the conventional study of a problem in literary history; or he may endure the latter discipline, even find that it can be made to contribute to his teaching. But neither is quite satisfactory, for neither meets the fundamental need of the teacher.

What that need is was brought vividly to the writer's attention last summer when a graduate student, a teacher in a medium-sized high school in Iowa, naïvely remarked in connection with some study of Coleridge's poetry that she was much interested to see how the rest of his poetry compared with the "Ancient Mariner." She was teaching that poem, she said, but had never before read any of the rest of Coleridge's verse or any of his prose! This was obviously an extreme case, but it illustrates, if not a need, at least an opportunity that the graduate thesis may seize. If the Master's thesis in English can be integrated with the important problems of the teaching of

English without sacrificing independent study and the thorough analysis of a definite problem, it can easily justify itself. With this possibility in mind the following plan is presented. Perhaps it should be made clear that it is designed for the student who definitely does not plan to go into professional scholarship and hence to proceed to a doctorate but who sets as his life-work the teaching of English in the high school.

In such a case it is proposed that the student make a detailed study of a single important literary work which is or might be included in the high-school curriculum. It would have this significant difference from the customary thesis that, instead of dealing with only a single aspect of the work, it would treat the work as a whole. Instead of a discussion, let us say, of "Coleridge's Interest in the Supernatural as Evidenced in the 'Ancient Mariner,'" it would be "The 'Ancient Mariner' as a Subject for High-School Study."

This thesis would consist of three parts: (1) a section analyzing the piece of literature, indicating its place in the author's whole body of work, the essential qualities of the work, and its place in the culture of the time in which it was produced; (2) a discussion of the place of this particular work in the high-school curriculum; and (3) a selective and thoroughly annotated critical bibliography. These we may consider in some detail.

1. *The analysis.*—The section analyzing the piece of literature under consideration would in many instances be the longest, though not necessarily the most important, part of the thesis. To state its purpose briefly if not with complete accuracy, it would be to make sure that the graduate student was thoroughly and intelligently familiar with the work himself. It involves several things. It demands first of all a careful consideration of the meaning of the work. What was the author's purpose, as well as it can be discovered? How was that purpose conditioned by the times in which it was produced, the environment of the work? What is its place in the history of literature and the development of the type to which it belongs? What is its relationship (if any) to the world in which we live, the thought and life of our own time? And, finally, what qualities of permanent greatness does it possess?

Perhaps this sounds long and formidable, but it is at worst no

more so than the exposition entailed in the conventional thesis and has the advantage that each part of it takes cognizance of values that must be considered in the successful presentation of the work in high-school classes. It is not that the teacher would expect to present all this material to the class, but it is essential if he is to make his teaching vital that he have this material as a base on which to build.

2. *Placing the work in the curriculum.*—This section of the thesis calls for a different point of view from that in the first section. It demands a professional awareness and a good deal of careful thinking about the English curriculum as a whole, what its purposes are, and what they should be. In spite of studies that have been made from time to time, it is still generally true that the works studied in literature courses in the high school are chosen haphazardly or because of tradition. It would be well to consider in detail, as the type of thesis under discussion would consider, exactly what a particular piece of literature has to offer to high-school students at any level. We may well consider such a question as whether the work is too difficult. It ought also to be put in its proper relation to other units in the course. Most of all, however, it calls for a careful analysis of the points of contact it may have with the student's experience and its value to him as an interpretation of life. Note that this does not call for some kind of popularity contest, in which the suitability of a work is judged by the votes of students as to their preference. It recognizes that many a work not immediately popular with the student may have values which, if carefully worked out with him in mind, may offer him a rich educational experience.

3. *The bibliography.*—The purpose of the bibliography of such a thesis as is here outlined would not be to astound the reader (if any) by a show of erudition but to indicate what seem to be the best books and articles on this particular masterpiece. It would ordinarily not include all that the candidate had read on the subject at all but would represent a careful selection designed to give both variety of viewpoint and weight of authority. Each item would be carefully and critically annotated, with an indication of the fundamental point of view of the author of the book or article, his particular contribution to the subject, and any special aspects of his treatment that are

worthy of notice. Usually this bibliography would be in two sections, one dealing with references which would be valuable to the teacher, either as furnishing background or criticism; and the second listing those which might be recommended to the students as supplementary reading.

In conclusion let me emphasize the two very distinct advantages which this type of thesis has for the teacher of high-school English. For the teacher himself it means that he prepares what is in effect a full and elaborate workbook for the teaching of at least one "master-piece." Not that he would expect to rattle off the material of his thesis (as some teachers rattle off to their classes the notes accumulated from a summer-school course) but rather that he would feel that he had here a complete set of materials for the presentation of a definite piece of subject matter in his course. That much would be done. It would, furthermore, it is hoped, set up a method and standard of preparation which would be employed eventually in connection with all the literary works which he was called upon to teach.

Second, it would mean that there could be accumulated in a central library a group of discussions of the materials of the high-school literature curriculum which would be available to other teachers and to prospective teachers and which might well lead, in the course of some years, to a more thorough and more understanding discussion of the curriculum in English literature than has yet been possible.

Above and beyond all these, however, it seems to me that such a study as outlined here would have its greatest value in that it puts the stress where it belongs, not on mastering a few tricks of a trade, but on the thorough understanding and sympathetic interpretation of the literature that is studied.

ROUND TABLE

A NOTE ON THE DICTION OF *FINNEGANS WAKE*

There may be as many people who are capable of understanding *Finnegans Wake* as were reputed a few years ago to have the capacity for an intelligent reading of Einstein. But I feel sure that I have no claim to place me in the charmed group. Glimmers I admit, with the help of *Ulysses* and Gilbert and Edmund Wilson; but they are too faint and fleeting to deceive me into any general criticism. Here I wish merely to testify to the joy of a wordmonger, particularly the joy of one who has recently been interested in looking intently on that interesting phenomenon in the build-up of English, the onomatopoeic reduplicate.¹

Finnegans Wake is an enormous and well-stocked laboratory of philologic invention. It is not until one reaches page 506, if he ever does reach it, that he will read a half-dozen lines with the ordinary feeling of continuity in reading. Even then it does not quite make sense, but it seems to longer than before. One admirable short biography in English occurs on page 579:

For they met and mated and bedded and buckled and got and gave and reared and raised . . . and planted and plundered and pawned our souls and pillaged the pounds of the extramurals and fought and feigned. . . .

Even here the obsession of the alliteratist is supreme.

I wish to call attention to a few types of word invention that Mr. Earwicker's subconscious has been provided with by the genius of Mr. Joyce's profound knowledge of the way English has been made up.

From the first thirty pages I have a list of 157 words or expressions or verbal units that seemed especially interesting in connection with my current observations and attempt to make a glossary of "doublets." It seemed marvelous to me that Mr. Joyce, depending so largely on these

¹ In the *Hamline Review* of October, 1938, I criticized the customary use of the term "doublet" for "pairs of words derived by different courses from the same base" (like *crypt* and *grot*); and maintained that doublet might more appropriately and usefully designate words which in themselves have a reduplicating or rhyming element. It is unfortunate that we do not have a simple tag for words of the *zig-zag*, *shilly-shally*, *hocus-pocus* type. Mr. Arthur Waley in his recent translation of the Confucian odes, *The Book of Songs*, invents the term "binome," but this does not seem to me so accurately suggestive as doublet.

types of expression, should have succeeded in avoiding almost all of those that have found their way into the dictionaries of slang and colloquialisms. "Hubbub" and "powwow" have long been associated with the most respectable verbal society. The remaining 155, with the exception of "knock-knock," are pure Joycean. Neither a careful scrutiny of these pages nor a hasty glance through the remainder of the book indicates that Mr. Joyce has made use of the two thousand and upward already existing and recorded in various general or special dictionaries. He prefers to roll his own. And certainly no reader who enjoys word fun will fail to rejoice and be exceeding glad with him.

Here are illustrations of various types:

1. Identical rhymes

boa boa, fibfib, fumfum, puffpuff

There are millions of such verbal combinations that have not been utilized in the normal growth of English; and perhaps it should seem odd that no one before has seen the possibilities of wholesale manufacture. Gulliver's language machine did, to be sure, envisage the possibilities, but Swift, though a funster with words, was too pronounced a purist to exploit it seriously.

2. Perfect rhymes, especially trochees, so natural to English

healy-mealy, empty-dempty, nargley-gargley, quitewhite

Joyce scrupulously avoids the great wealth already heaped of this sort: *helter-skelter, hurly-burly, namby-pamby, wishy-washy*, etc.

3. Assonantal approximations in the same rhythm

dulcy-damble, fiatfuit, ruddyberry, ribberrobber

4. Echoes of proverbs, or well-known lines

lookmelittle likemelong, psing a psalm of psexpaens apochryphal of rhyme, vol-leylolley doodlum

5. Revivals of Old English

yougend tougend

It is too much to expect that Mr. Joyce can succeed in resuscitating *duguthe*, which rhymed and complemented *yuguthe* in Old English.

6. And, finally, clapboard words, or telescopings

Narcississies is delightful and needs no gloss. Nor does *melodiotiosities*. *Meanderthalltale* keeps us in suspense just long enough before rewarding us with a gush of mirth. Though *teetootomtotalitarian* may be a trifle long to gain vogue, it extracts most of the humor possible from the concept of Hitlerism. But the perfect masterpiece of clapboarding is *hierarchitechitipitoploftical*. Doubtless the genius of language could produce a better word, but doubtless he never did.

Quite aside from its value as a contribution to the new psychology, *Finnegans Wake* justifies its eighteen years of making by the richness

of its implicit exposition of the architecture of language. How many of the words will find their way into general usage and the dictionaries remains for the next eighteen years to decide. Many of them deserve permanency.

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TWO METHODS OF INDICATING ERRORS IN THEMES¹

This study, which is limited to items of correctness, seeks to determine the relative effectiveness of two methods of indicating errors in students' themes: the use of symbols and abbreviations and the use of checks. Three instructors, each having two sections of English I,² participated in the experiment. In the three control sections symbols were used in the margins of students' papers to indicate errors, while in the experimental sections checks were used.

At the beginning of the quarter the students took an objective test in the essentials of English. This test was also repeated at the end of the quarter. In addition to measuring achievement by means of an objective test, achievement in writing was also measured by a score sheet including the same categories of correctness as the objective test and applied to themes written in class at the beginning and at the end of the quarter.

The conduct of the experiment offered no serious difficulties from the standpoint of teaching. The attitude of the students toward their work was generally favorable in all the sections, both control and experimental. In the experimental sections the students as a group accepted without complaint the check system and the challenge that it implied.³ There was little if any difference in the amount of conference work in the control and the experimental sections. The students were privileged to ask the instructors about items which they were unable to identify or correct. The amount of time that instructors gave to conference work of this kind was not excessive.

¹ The following is an abstract of the report of a study conducted at Iowa State Teachers College during the fall quarter, 1938. The complete study, consisting of twenty-five mimeographed pages, was issued as "Research Report No. 35," by the Bureau of Research, J. B. Paul, director, Cedar Falls, Iowa.

² A five-hour course in freshman composition.

³ Students followed a systematic procedure in identifying errors, beginning with the more obvious and proceeding to the more difficult.

On the essentials of English test greater gains were made in the experimental sections. The ratios between the mean difference and sigma mean difference are 1.60, 1.16, and 1.20. The difference in the amount gained by the experimental and the control sections is, accordingly, not large enough to be statistically significant.⁴ In noting the relatively small gains made by the students in all the sections, the reader must keep in mind that this study does not cover all the work included in English I. The test used must therefore not be regarded as a course test. If this test covered all the work in English I—subject matter, skills, and abilities—it is likely that greater gains and greater differences would result. Furthermore, since the test comprises, for the most part, material which has been taught in the grades and in high school, it is not to be expected that students as a group will make phenomenal gains. Because all the experimental sections made the greater gains, it seems that the check system used in these sections is the more effective.

As was previously stated, the students wrote themes in class at the beginning and at the end of the quarter, each student using the same topic for the two themes. To measure gains in the ability to write correct English the number of errors per one hundred words was computed, and a comparison was made between gains in the experimental and control sections. In general, the results are in agreement with the findings from the objective test, namely, that the experimental sections made the greater gains. In all three of the experimental sections the mean improvement in the number of errors per one hundred words was greater than that in the corresponding control sections. As in the case of gains made on the objective test, we would not expect large gains for reasons previously given. Based on improvement in number of errors per one hundred words, i.e., the decrease in the number of errors, the ratios of the mean difference to the sigma of the mean difference are 2.12, .83, and .57. While none of these is large enough to be statistically significant, the fact that greater gains were made in all the experimental classes seems to indicate the superiority of the check system.

Grades were assigned to themes, with special reference to the categories of correctness covered by the objective test and score sheet. The grades assigned ranged from A to F, the five-point system being used, with improvement in general evaluation being measured in terms of grade-point

⁴ It is generally considered that the mean difference should be at least three times the sigma of the mean difference. Where the ratio is 1.60 the chances are 95 in 100 that other samplings would yield differences favorable to the experimental groups. Where the ratios are 1.16 and 1.20, the chances are 88 in 100 that other samplings would lead to the same conclusion.

equivalents. With this somewhat unrefined method of measurement, the results are inconsistent, with the general tendency to favor the experimental group.

At the end of the quarter a questionnaire was submitted to the students in the three experimental sections. The students were asked to list the advantages (if any) of the check system of indicating errors, the disadvantages (if any) of this system, and to express a preference. Of the seventy-eight students in the three experimental sections where this method was used, fifty-four preferred this system of marking errors, twenty-two preferred the system of symbols or abbreviations, while two were noncommittal. On the basis of material found in the questionnaires one would conclude that the check system is preferable to the system of symbols and abbreviations.

The findings of this experiment can be readily summarized. The results of the different parts of the experiment show, with remarkable consistency, that students whose papers had been marked by checks achieved more on those categories of correctness usually marked by symbols or checks. The check system is also easier for the teacher. Being more mechanical in its administration than the system of symbols, it relieves the teacher of some detail and leaves the teacher's mind mere free to consider other and more important aspects of the student's paper. With this system there is less tendency to make theme reading mere proof-reading. This method places more responsibility on the student, most students being willing to accept the responsibility. Whatever advantages or disadvantages this system may have, in the opinion of teachers of composition, the results of this study seem to justify the conclusion that the system of checks might well be used more extensively than it is at present, since this system is apparently more effective and is less laborious for the teacher.

NELIUS O. HALVORSON

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ENGLISH COMPOSITION IN PRACTICE

"During these first weeks of school I have learned so many things that I wish I had known before I came to Christian. If I had, I feel sure my first days at college would have been much happier."

This chance remark by a first-year student early in the school year suggested a teaching device which seemed to the instructor an excellent way to carry out the ideals which she had set for the term's work in English

composition: the ideal of trying to make the students' English composition classes the most interesting hours of the week for them, of making their assignments challenges instead of drudgery, of giving them the opportunity to work with their classmates, of making techniques tools instead of tasks, of giving even the dullest the joy of achievement.

The student's remark gave indication that no difficulty would be experienced in selling the project to the students, for it doesn't concern their interests, it is their interest, their life—a book on life at Christian College. Preliminary discussions of the plan resulted in the conclusions on the part of the eighty-four young women in the composition classes that they would be doing the college a real service to make available for prospective students a student's-eye view of the school, a book written by juniors for juniors-to-be. And book they called it, though their instructor felt at times that their enthusiasm had caused them to have more temerity and confidence than their ability and the resulting ninety-five pages warranted.

Sincerity and enthusiasm permeated all the written papers and the oral discussions, with the result that all the young women seemed ready to face the six weeks of hard work, careful thought, and the struggle and revision which would be involved if the book were to be a success, the hope being that if the book were worthy, it would be published by the college and used as a handbook for prospective students.

The problem which followed the formulation of the purpose of the book was the determination of the material to be included. Thirty chapters were suggested by the students, among them these: "The History of Christian College," "Student Government," "Dormitory Life," and "Hints to Newcomers." Later, when desirable titles for the chapters were chosen, the four mentioned above became "Our Heritage," "Of the Students, by the Students, for the Students," "No Man's Land," and "From Our Experience."

When the decision had been made as to the chapters which were to be included in the book, each student selected the topic which interested her most, so that each was working in the field of her choice, one about which she either knew something or wished to learn something. This interest was reflected in the results.

Since three composition sections worked on the project, there were three original drafts of each chapter, each student being responsible for one chapter. These were criticized by the classes and the instructor, returned for revision, and then the three students who had worked on the same topic met to make a final draft of the chapter, committee work

which afforded opportunity for the students to work on a common composition project and exchange views on a subject of mutual interest.

The "final" drafts of the chapters were not final, for many needed further polishing and presented problems which were assigned according to the choice of the students, who attempted to make whatever contribution was required and who again worked with girls in the other two composition classes. The chapters were then put into the hands of the three young women who had been chosen as editors and who faced the task of arranging them in the order that seemed most logical and satisfactory. As a result of this co-operative work, each of the eighty-four young women was able to find in the book some small part for which she was responsible and upon which she might look with pride, for even the least able students made some acceptable contributions.

The art work served a purpose that had not been foreseen. Two students who were weak in composition made such excellent illustrations for the book that they won the admiration of their classmates, and this success modified their attitude toward their English work.

Of course, the writing of a college handbook each year would obviously not arouse the enthusiasm displayed this year, but the scheme of working co-operatively on some manual or booklet can be profitably used. The author plans next year to suggest a book concerned with etiquette on the college campus.

MABEL A. BUCKNER

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COLUMBIA, MISSOURI

ENDS AND MEANS IN TEACHING ENGLISH LITERATURE¹

Our aim in teaching literature in the State Teachers College at Trenton is enjoyment and appreciation through understanding. We thus accept the Herbartian view—that interest is an end, and not a means to an end, in education. We say to our survey students: "Here are some things you might miss if we didn't bring them to your attention. We believe that if you work reasonably hard at them you will find them enjoyable, perhaps even exciting. Some of them will appeal to some of you at once. Some of them, perhaps, will never appeal to some of you. Many of them you would never choose on your own account. But most of you, we hope, will thank us for bringing most of these things to your atten-

¹ Part of a symposium at the New York (1939) Annual Meeting of the National Council of Teachers of English.

tion; because, with some help from us, you will find yourself in new fields of delight. You will find that centuries ago men were wrestling with the same problems that baffle us today, and that poets and story-tellers saw the same vices and virtues in their contemporaries that we see today."

"The chief joy of reading," said H. S. Canby some years ago, "is in *recognition*—recognition of the new in the old and the old in the new." One of the means we employ in achieving this aim—this creation of a spirit of discovery—may be called an extension of the democratic method into the construction of our curriculum. Last January, as I opened the survey course covering early English literature, Beowulf to Sheridan, I explained that we were contemplating a revision of the course; that some authors were to be dropped, while some might, perhaps, receive more attention. I asked the students to evaluate the authors as we went along, and assured them that they would be given an opportunity to present their views at the end of the semester, and that their judgment would be given serious consideration in the revision of the course. At the close of the semester, a mimeographed list of the authors studied was given to each student, accompanied by these suggestions, also mimeographed:

ENGLISH 102: SURVEY DIRECTIONS

In making your decisions please consider all these items:

1. Your enjoyment of the author or the selection during the course.
2. Your desire to read more of his work.
3. Your feeling of surprise, perhaps, that an author who wrote so many centuries ago still has things to say that apply to us and our affairs.
4. Your recognition that as a part of your mental, emotional, and social equipment you need to have acquaintance with this author.
5. Your probable—or possible—practical need of such acquaintanceship in your teaching.

On the negative side:

6. Your feeling that the author's work is too remote from your interests or your needs.
7. Your difficulty in understanding him.
8. Your feeling that what he says, no matter how highly it may once have been regarded, has lost its significance and appeal as far as you are concerned.

How to mark the sheets:

1. In the first column place the figure 1 after your first choice, the figure 2 after your second, and the figure 3 after your third.

2. In the second column, place the figure 1 after the author or selection which, as you see it, could be omitted with *least* loss to the course, the figure 2 after the one to be omitted second, and the figure 3 after the one to be omitted third.
3. Do not vote for more than three in either column.

Students were told that the whole procedure would be meaningless unless they set forth their judgments honestly, sincerely, and intelligently. They were cautioned not to sign the papers. They were told that the papers would be collected and handled in such a way that no identification by class or individual was possible.

The results were illuminating. Of the 135 replies submitted, every one placed Shakespeare either first, second, or third, 85 placing him first. Chaucer was the second choice, and there was no close third. Pope, Jonson, Goldsmith, Swift, Sheridan, Johnson shared most of the remaining votes, with Pope leading the rest by a small margin.

You may well inquire at this point: "What about Milton, or, for that matter, Spenser?" Well, Spenser led in adverse votes, and Milton was a close second! I wasn't surprised about Spenser; in spite of honest effort, I don't like him, and I make no pretenses about it before my students. But Milton I love. I had read those tremendous passages from Book I and Book III of *Paradise Lost*—

A multitude like which the populous North, . . .

and

Thus with the year seasons return, . . .

I had told of his visit to Galileo, when Milton was young and the astronomer who had done more than any other man to lengthen the sight of man was himself old and blind, and of the impression which that visit made on the young poet. I told them of Milton's garden, and his friends, and his love of music, and his stubbornness, and his three wives, and how much he got for *Paradise Lost*. I did so want them to like Milton. But it was thumbs down. To be sure, he did receive a few favorable votes—about thirty, as I recall; but nearly twice that many would have none of him. Of course, after my first disappointment, my final feeling was one of satisfaction, for this vote seemed like conclusive evidence that the canvass had revealed real student opinion.

C. R. ROUNDS

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CURRENT ENGLISH FORUM

Are both "stocking feet" and "stockinged feet" correct forms? Is there any preference or distinction in usage?

M. L. W.

There is no preference between the two forms reported in the dictionaries. *Stocking feet* appeared first in 1802, whereas *stockinged feet*, in this meaning, is recorded first in the *Oxford Dictionary* in 1862. The word *stockinged* did appear earlier in the English language, meaning to be covered with a stocking but not limited to the sense of being covered only with a stocking.

In an English workbook of recent copyright date the past tense of "sing" was given as "sang" or "sung." The Webster "Collegiate" gave the same two forms, but another dictionary explained that "sung" was the archaic form. I have always been under the impression that "sung" should be used with any auxiliary. Will you please explain the forms to me?

M. D.

It is true that the Webster dictionaries, as well as the highly authoritative *Oxford English Dictionary*, recognize both *sang* and *sung* as alternate forms of the past tense. This situation has come about in the following manner: The verb *to sing*, like all other English strong verbs, originally had four principal parts. These were the infinitive, the past tense singular, the past tense plural, and the past participle. Between the twelfth and the fourteenth centuries the distinction in form between the past tense singular and the past tense plural disappeared from the language. Many verbs, such as *ride*, extended the vowel of the past tense singular into the plural forms; that is to say, *rode* replaced the earlier plural *rid*. Certain other verbs extended the vowel of the past tense plural to the past tense singular; for example, *swung* replaced the earlier *swang*. In the case of the verb *sing*, preterit forms based upon both the singular *sang* and the plural *sung* have manifested a strong tendency to remain in use; hence the hesitation of the more authoritative dictionaries to consider one form right at the expense of the other.

Alternate forms in the preterit tense, however, do not justify similar variation in the past participle. That is to say, there is no sanction whatsoever for *have sang*.

A. H. M.

NEWS AND NOTES

THE CHRISTMAS MEETING IN BOSTON

In connection with the M.L.A. convention in Cambridge, the College Section of N.C.T.E. will hold a luncheon session on Saturday, December 28, in the Statler Hotel, Boston. The Steering Committee, led by Warner G. Rice of Michigan, has prepared the following analysis of the topic to be discussed:

General Topic: The Training of College and University Teachers of English

It is assumed that most of the students working for advanced degrees in English expect to make teaching their profession and that most candidates for the Ph.D. expect to qualify for positions in institutions of collegiate rank. The general problem is: "What are graduate schools doing, and what can and should they do, to prepare their students to become effective teachers of literature, language, and composition, especially on the college level?" Consideration will be given to such points as the following:

I. THE SIFTING OF CANDIDATES FOR ADVANCED DEGREES

Administrators and teachers frequently observe that many students who come to the graduate schools are ill suited, because of the qualities of mind and the temperaments which they possess, to enter the teaching profession. What means are being taken, and what means should be taken, to eliminate the unfit before they have commenced to work toward advanced degrees or before they have proceeded far in this direction?

II. THE RELATION OF THE KINDS OF GRADUATE INSTRUCTION NOW OFFERED TO THE SKILLS AND CAPACITIES OF APPLICANTS FOR ADVANCED DEGREES

It is often asserted that the majority of students entering graduate schools are ill trained in fundamentals; that few can read, thoroughly and critically, an essay, play, poem, or novel—or textbook—of even moderate difficulty; that their knowledge of aesthetic principles and literary history is slight and inaccurate; that they have no command of classical works in their own, or in any foreign, language. Despite these imperfections in their basic preparation, their proficiency is taken for granted, and they are at once inducted into seminars,

courses in methodology, etc., for which they are not ready. In their efforts to make a good showing they become pretentious, pedantic, and superficial, not independent, accurate, and painstaking, with bad results for their teaching—when they come to it. Is much of our graduate work so organized that time and effort are wasted in building on insecure foundations?

III. TRAINING IN LANGUAGE

The general incompetence of students in foreign languages, ancient and modern, is generally recognized. It is not so frequently admitted that many students of English show little ability to deal effectively with their own tongue. Many graduate schools insist on courses in linguistics, but these are often narrowly historical and are not made to yield a fuller understanding of problems in phonetics, grammar, semantics, and "usage" which would be useful to a prospective teacher of composition and literature. Professor J. F. Royster put the case as follows: "My experience leads me to suspect that no courses in English are more formalized and curriculum-inherited than the average course in the language of the older stages of our speech. They generally get no farther than the learning (sometimes not even that) of the forms and vocabulary of the older language, with some parallels between modern and older forms. . . . A broad language experience is seldom obtained from these courses." What can be done to correct this state of affairs?

IV. TRAINING IN "PRACTICAL" LITERARY CRITICISM AS A PART OF GRADUATE STUDY

Presumably one of the chief purposes of the advanced study of literature is the development of a critical intelligence in the student. Objections to present methods of training often focus, however, upon the failure of young teachers to bring to bear upon the texts which they present in the classroom what they have learned in graduate schools. Inability to elucidate accurately and fully the meaning, or to give detailed and reasoned appraisals of the quality, of the literature which they are teaching is frequently charged against our Doctors of Philosophy. Should they be given more training in *explication des textes* and practical criticism?

V. THE RELATION OF RESEARCH TO PREPARATION FOR TRAINING

The assumption that the present emphasis upon historical scholarship and "research" is desirable in the case of prospective teachers is challenged by those who assent to the views summarized in section IV. In the opinion of these critics the curriculums and "research" patterns most in vogue are not those that would chiefly profit the majority of students preparing to teach. A fresh appraisal of the purposes of research training and of the best means for reaching desired ends seems necessary.

VI. THE OUTLOOK FOR APPOINTMENTS TO COLLEGE
AND UNIVERSITY FACULTIES

A good many teachers of graduate students are apparently not aware of the state of the "market." Relatively few of the many candidates for Ph.D.'s will have opportunities to take positions in institutions of the first rank, with relatively good prospects of early promotions to advanced courses and the supervision of graduate work. Most young Ph.D.'s must, rather, expect to teach freshman composition, elementary classes in literature, etc., in the larger institutions or spend a term of years teaching in colleges of the second or third rank, junior colleges, etc. For positions of both kinds, it is claimed, they are inadequately prepared—or are positively unfitted.

VII. "PEDAGOGY" AND GRADUATE STUDIES

Professional courses in education are now required by many states of teachers who wish to go into junior-college work. Indifference toward colleges of education, or indignation over their methods and ideas, does not alter state laws. If the professional courses in education are not suitable or adequate, they must be changed in the colleges of education or taken over by the arts colleges and graduate schools. Many observers urge that teachers of graduate students come to a clearer understanding with the educationists with respect to what is needed. How and on what terms can this be done?

VIII. PREPARATION FOR THE TEACHING OF ENGLISH IN
PROFESSIONAL SCHOOLS

Schools of medicine, engineering, etc., complain that their students have not been well trained by teachers of college English. The Society for the Promotion of Engineering Education is accordingly taking active steps to improve the teaching of what is sometimes called "Engineering English," and other organizations of a similar kind are moving in the same direction. Instructors in English will continue to come from our graduate schools; if there are methods by which they can become particularly useful and effective in teaching English to students of the professions, they should learn of them from well-informed graduate faculties.

IX. INTERNSHIPS AND APPRENTICESHIPS FOR
PROSPECTIVE TEACHERS

If the faculties of English departments are unwilling to give full power to schools of education to control "practice teaching," they must themselves institute courses and programs which will give prospective teachers some experience in the classroom under competent supervision. The practical training of teachers in teaching methods through teaching fellowships, "internships," etc., demands further consideration, experimentation, and the dissemination of ideas and results. It also seems desirable that departments of English encourage general

discussions of the philosophy of education, the place of the humanities, the purposes of the courses which the department is offering, the materials available to teachers of English, the place of examinations and other tests of achievement, etc., in order to improve the professional competence of its staff.

Professor Rice will gladly supply additional (mimeographed) copies of this discussion outline to any readers who will give them to friends likely to be in Boston during Christmas week.

Between September 4 and November 4 there were twenty conferences, in eighteen states, to consider the need for terminal education in the junior colleges. Of the 200,000 students attending our 600 junior colleges, 66 per cent prepare to enter senior colleges, but only 25 per cent of them actually continue.

At the twenty-first annual meeting of the American Association of Junior Colleges, which will be held at the Stevens Hotel, Chicago, February 27-March 1, 1941, the topics of terminal education in the junior college and the place of the junior college in national defense will dominate the program.

A course in the history and art of the motion pictures, which has been offered to undergraduates at Columbia University, will be offered next summer as English 549 for graduate credit. Visiting lecturers will include directors, publicity men, scenario writers, actors, and actresses. Students will attend previews and theater showings. The course will be directed by Dr. Duncan B. M. Emrich of the department of English and comparative literature in Columbia College. This is believed to be the first graduate course devoted to the photoplay.

Homes of famous American prose writers are visited and described over the N.B.C. Blue Network by Ted Malone in a series of programs entitled "American Pilgrimage," on Sundays at 2:00 P.M., E.S.T. Last year the same commentator traveled on his "Pilgrimage of Poetry" series. Some of the authors whose homes he will visit during the coming months are as follows:

December 1, Nathaniel Hawthorne, Salem, Mass.

December 8, William Dean Howells, Kittery Point, Me.

December 15, O. Henry, New York City.

December 19, Edgar Allan Poe, Richmond, Va.

January 26, Thomas Wolfe, Asheville, N. C.

February 2, Booker T. Washington, Tuskegee, Ala.

February 9, Edith Wharton, Newport, R.I.

April 13, Henry David Thoreau, Concord, Mass.

April 27, Washington Irving, Tarrytown, N.Y.

May 11, Benjamin Franklin, Independence Hall, Philadelphia, Pa.

The Poets' Placement Committee has been organized for the purpose of making known the availability of outstanding poets and other men of letters as lecturers, visiting or resident professors, and the like. The committee will welcome all inquiries from institutions interested in learning what poets are available, and their fees. College officials may address either Gerald Sanders, Michigan State Normal College, Ypsilanti, Michigan, or James E. Fravell, 60 Fifth Avenue, New York City.

In *John Dos Passos: A Biographical and Critical Essay*, a twenty-page pamphlet published free of charge by Harcourt, Brace and Company, Mr. John Chamberlain is concerned mainly with the development of Mr. Dos Passos' thought and art from *One Man's Initiation* (1917), to *Adventures of a Young Man* (1939)—the evolution from the aesthete caught in the war of 1914-17 to the communist sympathizer who is liquidated by the Spanish Loyalists. Although the communists will say that Dos Passos is a sell-out, a "Trotskyist," like his latest hero, we may rather find a clue to the workings of the author's mind in Paul Graves, also of the latest novel. Paul, whose job is the important one of discovering how to make soil yield abundantly, gets on with his work and exploits nobody.

THE PERIODICALS

"The Tempest at Harvard," by Irvin Ross, in the October *Harpers'*, is a review of the controversy between the president and the faculty of Harvard University, which began when instructors J. Raymond Walsh and Alan R. Sweezy were given two-year terminating appointments in April, 1937. A report by a committee of professors in May, 1938, expressed the view that the dismissals were unjust and detrimental to Harvard, but President Conant did not reopen the case. So far, the conspicuous issues were teaching services versus publication of research and political radicalism. The main issue shifted to tenure, however, and especially to the status of the lower ranks, when the committee submitted a second report in April, 1939. They recommended a system of promo-

tion which would allow more flexibility in the administration of the budget and which would clearly define for each instructor either a reasonable expectation of promotion or a reasonably limited term of employment in a lower rank at Harvard. Having recommended caution in applying the new rules, the committee, as well as the general faculty and the students, were shocked by President Conant's subsequent denial of reappointment to ten assistant professors. Months of organized protest led to the reinstatement, early in 1940, of but two of the ten faculty members who were dismissed.

A new plan for the Master's degree now permits a student at the University of Oregon to choose courses from several departments to meet his own special interest. Enrolling as a candidate for "The Master of Arts in General Studies," described by Elon H. Moore in the *Journal of Higher Education*, October, a student is assigned to a special faculty committee and provided with an adviser who helps to form the individual program of study. Thus a student who translated Boethius' *De arithmetica, de geometra, de musica* scheduled courses in Latin, mathematics, and education.

Hamilton College now admits students on a basis of (1) fifteen secondary-school units drawn from English, mathematics, foreign language, and social studies, no maximum or minimum number of units in any one division required, (2) high intelligence as measured by a standard scholastic aptitude test, and (3) character, an interview by a member of the college staff being required of every candidate. President W. H. Cowley in "A New Admission Plan," *Journal of Higher Education*, October, cites the Hamilton plan as evidence that relations between the college and the high school have entered upon a third period of college-admission practice, that of co-operation. First came the period of laissez faire, ending in 1909 with the formulation of set requirements by the National Conference Board. The second period, dominated by the unit system, has gradually broken down—Harvard leading the way, Dartmouth and other colleges following. Studies at Hamilton showed that scholastic aptitude tests are a more reliable index to ability for college work than, for example, the number of units in foreign language, and led the faculty to adopt the more liberal plan of admissions.

In "The Progressive Tense: Frequency of Its Use in English," *PMLA*, September, Leah Dennis explains that the verb form consisting usually of *be* plus the *-ing* participle, as in "You are being very generous," steadily

grows more prevalent in both American and British English. In the Irish dialect the form has long appeared frequently. Tables based on the analysis of selections of prose and poetry arranged chronologically from 1466 to the present show that the progressive tense is used oftener in colloquial than in formal English. Interpreting matters of style and the discrepancy between spoken and written language, one may estimate that the use of the progressive tense has doubled in spoken English during each succeeding century of the modern period.

Instruction in English in Engineering Colleges, June, 1940, a report prepared under the direction of the Committee on English of the Society for the Promotion of Engineering Education, published as a supplement to the *Journal of Engineering Education*, contains a good deal of material on the practical problems of teaching composition, literature, and speech which is of general value for departments of English in college. To secure copies, priced fifty cents each, write to the office of the Secretary of the Society, F. L. Bishop, University of Pittsburgh.

BOOKS

THE COLLEGE MISCELLANY¹

Every teacher of English dreams of the ideal textbook which he or she alone could create. The plan evolved by the publishers of *The College Miscellany* permits at least partial fulfilment of this dream. From a check list of ninety selections, including expository articles, narratives, and essays, the teacher who adopts this text may select his own illustrative material, building ultimately a textbook of three hundred or more pages at the low cost of one-half cent a page.

Suppose, for example, you desire for class use a collection of illustrations for the study of exposition. From the material offered you can create an anthology which will include articles on education, politics, morals and religion, science, the art of living, and critical and informal essays. These you may have arranged for use in any order you prefer. Though the list of selections is necessarily arbitrary in its field, the variety offered at least enables you to reduce to a minimum reading matter which risks being unwanted or unusable. For there are in this first edition of the *Miscellany* over fourteen hundred pages of matter in the ninety selections offered. An excellent "Introductory Note," explanatory and analytical, precedes each selection.

We have here an admirable theory for textbook editing, as flexible in its application, no doubt, as modern publishing has so far achieved. Were the selections offered as good individually as the theory, each teacher using *The College Miscellany* might realize his ideal of the perfect illustrative text. But among the ninety selections for choice there are too many threadbare from overuse or moss-grown by age. Such are particularly to be found in the sections "The College and the Student" and "The Art of Writing." Other selections, those in the short-story group, lack significance in their field. Some of the best material available to the teacher is that listed under "Autobiography," "The More Abundant Life," and "Informal Essays," though even here we have such a worn and dated piece as "Caun't Speak the Language."

But *The College Miscellany* as a whole is a highly interesting, original,

¹ J. M. Thomas (ed.), *The College Miscellany*. New York: D. Appleton-Century Co., 1940.

and commendable piece of pioneering in textbook publishing. It reveals, moreover, editorial imagination and ingenuity. Since the editors invite suggestions from teachers using the text, no doubt the weaker selections will soon be replaced by fresher and more significant material. This experimental project may well start a new trend in textbook editing to the greater service of both student and teacher.

EDITH CHRISTINA JOHNSON

WELLESLEY COLLEGE

CONTEMPORARY LITERATURE FOR COLLEGE STUDY

The purpose of *This Generation*,¹ as expressed by the editors in their Preface, is "to show the dominant moods, manners, and content of British and American literature from 1914 to the present" (Sept., 1939), a purpose to be accomplished "by means of selected texts, introductory essays, biographical sketches which point critical forefingers, headnotes, and footnotes." Their organization of the material into the divisions "Carrying on the Tradition," "The War and the Waste Landers," and "Chorus for Survival" aptly suggests the dominant elements—a suggestion clarified and given form in the introductory essay to each division, which furnishes detailed background material.

The editors have selected with discrimination the particular writers and literature to be included, most of the material having been assembled for the first time. Eighty-two British and American writers are represented, from Frost, Amy Lowell, and Brooks to Wilfred Owen, Sassoon, and Robert Graves, from O'Neill, Maugham, and Aldous Huxley to Gunther, Sheean, and John Strachey. Every literary type except the novel is adequately represented, even an episode from Joyce's *Ulysses* being included although primarily intended to illustrate his technique and method. There are an excellent biographical sketch of each author and sufficient notes to help the student over difficulties.

The book is intended for use in five kinds of college courses: in contemporary literature courses; in surveys that treat the contemporary scene somewhat; in composition courses as a book of readings; in comparative literature courses, English and American; or in introductory courses in literature where a complete survey of the field is undesirable.

Arnold's distinction between personal, historical, and real values is useful at this point, for this anthology, in organization and content,

¹ George K. Anderson and Eda Lou Walton, *This Generation*. New York: Scott, Foresman & Co., 1939. Pp. 975.

obviously lays strongest emphasis on historical values and on literature not so much as literature but as a reflection of the changing characteristics of the times. Fortunately that is not entirely so; in each of the biographical sketches the editors turn to some discussion of real values and suggest critical approaches to a writer's work. Furthermore, a number of authors are represented by a critical essay—such stimulating criticism as Eastman's "Cult of the Unintelligible" or Amy Lowell's "Robert Frost."

It is perhaps impossible for any book attempting to be as contemporary as this one to escape such things as "and Chamberlain today, with his umbrella . . ." but the editors themselves realize that "earth-shaking world events may take place"—yes, are taking place—which may change the perspective and interpretation of history. The fact remains, however, that this collection in two respects is an unusual contribution to the teaching of college English: in the freshness and modernity of the selections, and in the variety and range of modern authors and types. These qualities make the book sufficiently flexible to fit almost any student and teacher interest. And perhaps, despite the difficulty of evaluating those things nearest to us in time, it is with the most modern of writers, about whom there are no long-established traditional estimates, that the critical faculty may best be developed and the student best be forced to think for himself.

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STUDENT THEME MODELS

This collection of themes written by students in the freshman rhetoric classes at the University of Illinois¹ is offered, according to its editors, as a means of enabling instructors in college composition to bridge "the wide gap between the themes of their students and the professional models which the standard textbooks offer." Almost half the volume is devoted to examples of expository writing; the remainder is divided among specimens of argumentation, description, and narration, the narration section being somewhat longer than either of the other two. Each theme is followed by a small group of questions and suggestions for study, with occasional writing assignments.

The Preface hints that the themes have undergone some editorial revision, but asserts that they "retain the form of student expression."

¹ Charles W. Roberts and Leah F. Trelease, *Student Prose Models*. New York: Farrar & Rinehart, 1940. Pp. 307. \$1.10.

Now "the form of student expression" is a phrase which covers a great deal of ground. To the experienced teacher of freshman composition it is all too likely to suggest dangling modifiers, disagreements of subject and verb, failures in parallelism, faulty subordination, erratic punctuation, incoherence, and misspellings. From such gross defects, however, the selections in this volume are almost completely free. In the larger aspects of style and thought they are more representative of the average freshman mentality. Some of them, indeed, are depressingly so. The unhappiest specimens are those which attempt to be lively, whimsical, or humorous. Perhaps the best example of adolescent smugness, pretentiousness, and clumsiness is to be found on page 180:

I am willing to let these "learned" men keep up their specialization and their egotistical feeling of superiority. I do not hold them in contempt; I merely think that they are amusing. But *if* Supreme Authority finally decides that such specialized and narrow learning is the finest and most delicately flavored type of education (thus contradicting both the cultural policies of the Platos and the practical learning of our fathers), and I am asked what flavor I desire, I'll answer with the time-worn words, "I'll take vanilla."

The last three words above quoted form the title of the theme from which the quotation is taken. The first study question following the selection is "Why is this title good?"

Elsewhere in the collection can be found examples of uncouth incongruities, painfully labored pleasantries, proudly flaunted banalities and vulgarities—all presented without any tokens of editorial disapproval. The greater number of the selections, however, are creditable achievements, and some of them are excellent, not only evincing competence with respect to all the rules and principles which teachers of composition so patiently strive to inculcate but occasionally showing maturity of thought and charm of style altogether beyond anything that can reasonably be required or expected of young students.

It is evidently the hope of the editors that the careless, the ignorant, the lazy, the fainthearted, seeing what good things have been accomplished by freshmen presumed to be of like flesh and temptations with themselves, will be more moved to emulation than they would be by the study of professional writers whom they are prone to think of as belonging to another sphere. How far such a hope is justified can be ascertained only by making trial. Since *Student Prose Models* is inexpensive, it might well find place as a supplementary text in writing courses which are sufficiently extensive to afford room for it. The use of it as the principal or only book of models in a composition course would seem to me unwise.

In the first place, an appreciable number of the selections in it illustrate, as I have suggested, certain faults to which freshmen are already too susceptible. In the second place, the superior students whose work it contains obviously did not become superior by studying the works of other freshmen.

NOTLEY S. MADDOX

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IN BRIEF REVIEW

[Mention under this head does not preclude review elsewhere.]

FOR THE GENERAL READER

For Our Vines Have Tender Grapes. By George Victor Martin. Funk. \$2.50.

Nine-year-old Selma Jacobson was an only child of small farmers. Through her eyes we follow the simple community life through one year. A prosperous farmer builds a barn, and she prays with quiet certainty that God may give one like it to her father. There is a tragic death and the awe and fright of a baffled little girl. Rarely is the understanding between father and child so exquisitely pictured. And, because she is happy and longs to do her part to make other people happy, we leave her exclaiming, "Aren't people nice!"

The Family. By Nina Fedorova. Little, Brown. \$2.50.

Atlantic \$10,000 Prize Novel, 1940. The story is laid in China during the recent Japanese invasion. Russian refugees—grandmother, daughter, and three children, "the family"—manage a cheap boarding-house to which come people of many nationalities. All become members of "the family," sharers of a rich compassionate faith.

The Stone of Chastity. By Margery Sharp. Little, Brown. \$2.50.

This is a clever, lightsome story of a research experiment conducted by Professor Pounce in an English village. There are implications.

The Vanishing Virginian. By Rebecca Yancey Williams. Dutton. \$2.50.

Captain Yancey was, and knew he should be, a first citizen of Lynchburg, as his great-grandfather had been before him. His clever daughter has written a story about him which revives our faith in human nature.

Count Ten. By Hans Otto Storm. Longmans. \$2.50.

The author of *Pity the Tyrant* has written the story of a man who tried to live a life of self-respect and decency, to make an honest living, from the pre-war era to the days of the great depression.

The Cat's Cradle Book. By Sylvia Townsend Warner. Viking. \$2.50.

The author of *Lolly Willows* gives us a collection of fable satires, with fine chapter illustrations.

The Road Returns. By Paul Corey. Bobbs-Merrill. \$2.50.

Many readers will remember the Iowa farm story (1910-16) in *Three Miles Square*. This volume continues the story to 1923.

Preacher on Horseback. By Cecile Hulse Matchat. Farrar & Rinehart. \$2.75.

The author of *Suwannee River* and *Seven Grass Huts* has created a stalwart character in her well-executed story of a pioneer preacher. Janos Sandor, who belonged to a Hungarian family of culture, had noble ideals, but sometimes the flesh was weak. He made staunch friends and aroused jealousy in weaker people—but he accomplished things.

Road to Endor. By Esther Barstow Hammond. Farrar & Rinehart. \$2.75.

Samuel Parris experienced in the London of Cromwell's time many tragic events. In Barbados he studied voodooism. In New England he became pastor in the village of Salem and took part in witchcraft trials. Mrs. Hammond gives an excellent study of those feverish days in Salem and of jealous fanatics.

Westward the Tide. By Harold Sinclair. Doubleday. \$2.75.

This author will be remembered for *American Years* and *Years of Growth*, both stories of the Middle West. This is the story of George Rogers Clark and his wilderness campaign, the capture of the territory of the Midwest for the Union—a tale of human endurance and staunch patriotism.

Father and Son. By James T. Farrell. Vanguard Press. \$2.75.

Characters familiar to the readers of *Studs Lonigan* and *A World I Never Made* appear in this new story of an Irish workman, his frowsy wife, and their sons—ignorant, crude people presented with sympathy that is mindful of human dignity and groping spiritual hunger even in the midst of drunken squalor.

My Name Is Aram. By William Saroyan. Illustrated by Don Freeman. Harcourt. \$2.50.

This is a delightful story of a little California-born Armenian boy. "Our family," he says, "had been famous for honesty for eleven centuries—we were proud first, honest next, and after that we believed in right and wrong."

Twenty Stories by Stephen Crane. Selected by Carl Van Doren. Knopf. \$2.75.

In the Introduction Van Doren says, "These twenty stories, which reflect every aspect of Crane's genius, are among the classics of American literature. They vary in length from 2,000 to 22,000 words."

Raleigh's Eden. By Inglis Fletcher. Bobbs-Merrill. \$2.75.

With a setting of the rich coastal plains of North Carolina before the Revolution, dashing masters, served by many slaves, galloped over vast estates and loved beautiful women, while indentured men and small farmers were beset by taxes. Then came stormy scenes, civil war and rebellion, with a "fifth column." The tale has present significance.

Thirty Acres. By Rinquet. Macmillan. \$2.50.

Awarded Grand Prix du Roman by the French Academy in 1939. A story of a family, of tradition, of farm life. Modern methods, war, depression, the city's call to rural youth bring changes which are well presented in this quiet, moving study of life today.

Foundation Stone. By Lella Warren. Knopf. \$3.00.

When the Whetstones left the luxury of their South Carolina plantation for the unsettled lands of Alabama, Gerda, young wife of the head of the family, was destined to become a magnificent woman. Her many children, Indian warfare, Civil War, and bitter struggles give color and individuality to this too long novel of pioneering.

Invasion. By Hendrik Willem Van Loon. Harcourt. \$2.00.

"Being an eyewitness account of the Nazi invasion of America." The book purports to be an account written soon after the repulsed invasion (probably in the 1940's) and published in 1960. The Fifth Column, by destroying wires and water supply, bombing fire stations, and creating havoc generally, opened the way for a German invasion of New York by parachutists whose planes took off from transports which had slipped into the Hudson.

The Works of Henry D. Thoreau. Crowell. \$2.49.

In one volume are gathered four great books: *Walden*, *Cape Cod*, *A Week on the Concord and Merrimack Rivers*, and *The Maine Woods*. Two thousand pages, but the print is good. Thoreau's growing popularity makes this volume important.

Audubon's America: The Narratives and Experiences of John James Audubon.

Edited by Donald Culross Peattie. Houghton Mifflin. \$6.00.

Illustrated with reproductions of Audubon's prints and paintings. Audubon's popularity is growing, as is interest in river-books. Audubon's travels were wide and varied, and his accounts of flat-boating and steam-boating experiences on midwestern rivers, and of land travel, are fascinating reading. A book to own, to pick up at random, and to enjoy with others.

Final Edition. By E. F. Benson. Appleton-Century. \$3.00.

The author of *Queen Victoria's Daughters*, novelist and keen student of human nature, has written an autobiography from which observant readers build up their own impressions of a very unusual man and writer. Benson betrays the most loyal affection for his own family—his father, Archbishop of Canterbury, his brilliant, unstable brother and sister, and the mother, who seems to have been the woman in his life.

Trelawny: A Man's Life. By Margaret Armstrong. Macmillan. \$3.00.

The author of *Fanny Kemble* has written with vivacity this biography of a man who numbered Fanny Kemble, Byron, and Shelley among his friends. The story of his boyhood in England is significant. Few fictional heroes had more adventurous lives than this eccentric sailor-author who married (happily) the daughter of an Arab sheik. It was Trelawny who burned the body of the drowned Shelley, and now the ashes of the two friends rest side by side in Rome.

My Name Is Million. Anonymous. Macmillan. \$2.50.

An eye-witness story, by a well-known writer, of the German invasion of Poland, where the author was imprisoned for a time. The horrors and effects of war are vividly described.

The Wave of the Future: A Confession of Faith. By Anne Morrow Lindbergh. Harcourt. \$1.00.

"Deliver us from our prejudices" we need to say when we read these few pages. Already readers are violently disagreeing about it; some see pure patriotism, others Naziism.

"What is behind Naziism?" Mrs. Lindbergh asks. "Is it a return to barbarism, or is it [this is unpopular] some new and perhaps ultimately good conception of humanity trying to come to birth? From the ultimate point of view, the war might be only an expression of one of those great mutations in the history of the world." No one decries more sincerely than the author the horrors, the selfishness, and tragedies of this revolution. "Surely," she says, "it is not our task . . . to climb down into the maelstrom of war, where we can only add to the chaos."

The Fire Ox and Other Yarns. By C. Suydam Cutting. Scribner. \$5.00.

The author has traveled in many strange countries—Ethiopia, Tibet, Galapagos, Nepal, Burma. Customs and traditions as he tells of them make fascinating armchair adventure. There are many pictures, some in color.

Home Town. By Sherwood Anderson. With one hundred photos from the Farm Security Administration. Alliance. \$2.50.

An excellent study of small towns and the part they play in our way of lives. "I have doubts about the ends to be achieved by trying to be a big thinker, a mover of masters of men . . . for example, a man should get a little better understanding of the people in his own house . . . his own street . . . his own town."

The Best Plays of 1939-40 and the Yearbook of Drama in America. Edited by Burns Mantle. Dodd. \$3.00.

This annual collection, even though parts of each play are only summarized, is the only practicable way for "outlanders" to keep up with Broadway.

The Best Short Stories, 1940. Edited by Edward J. O'Brien. Houghton. \$2.50.

The Table of Contents of this annual collection has many new names. A useful wind come to show the direction of the literary breeze.

Dorothy L. Sayers Collection. Harcourt. \$1.89 each set.

Readers of mystery and detective stories will welcome this volume.

Test Tubes and Dragon Scales. By Elizabeth Foreman Lewis and George C. Basil. Winston. \$2.50.

Elizabeth Foreman Lewis, author of *China Guest*, has collaborated with the former head of a hospital in Chungking, now on the staff at Annapolis Emergency and Johns Hopkins hospitals. His earnest attempts to break down racial barriers, ignorance, and

superstition with overwhelming odds against him were pursued with determination and a keen sense of humor. This is more than another "doctor-book"; it is a stimulating story of the Chinese people, and fascinating reading. Delightful line drawings.

FOR THE INSTRUCTOR

Instruction in English in Engineering Colleges: A Report Prepared under the Direction of the Committee on English of the Society for the Promotion of Engineering Education. By the Office of the Secretary, University of Pittsburgh. (June, 1940, number of the *Journal of Engineering Education*.) \$0.50.

The Committee has made a fresh and basic approach to the problem of English instruction in technical and professional colleges. The report, which is introduced by President Carl T. Compton of the Massachusetts Institute of Technology, deals with the function of the department of English in the school of engineering, composition in colleges of engineering, literature, speech, selection and training of teachers, organization and conditions, and unusual plans and methods in English in schools of engineering.

Chester Noyes Greenough: An Account of His Life as Teacher, Dean, Master, and Scholar. By Ruth Hornblower Greenough. With an Introduction by Wilbur Cortez Abbott. ("Chester Noyes Greenough's Collected Studies.") Harvard Co-operative Society. \$5.00 a set, boxed; the *Life*, separately, \$3.50; *Studies*, separately, \$2.50.

Mrs. Greenough's detailed biography presents in charming narrative the many-sided personality of this famous teacher of English and literary scholar. The volume of studies includes Professor Greenough's papers on such subjects as "Defoe in Boston," "Did Joseph Addison Write *The Playhouse*?" "John Galsworthy," "Barrett Wendell," and other topics of scholarly interest. The first of the papers, read on the occasion of the opening of the Illinois Graduate School, describes "Some Prerequisites for Research in Literature."

Psychology of English. By Margaret M. Bryant and Janet Rankin Aiken. Columbia University Press. \$2.50.

A provocative study of the psychological factors responsible for language change. Impatience, anticipation, the striving for beauty, humdrum and escape, arrogance, modesty, politeness, slovenliness, and indecisiveness are illustrations of the human traits and social situations which have affected the grammar of the English language. In a day when teachers of English recognize increasingly the changing character of the mother-tongue this unusual approach to linguistics and the teaching of English is most timely.

Matthew Arnold. By Carlton Stanley. University of Chicago Press. \$1.50.

These Alexander lectures in English given at the University of Toronto are thoroughly readable, though scholarly, sketches of Arnold's poetry and Arnold the critic and prose-writer.

The Revival of the Humanities in American Education. By Patricia Beesley. Columbia University Press. \$2.00.

A survey of current thinking and practice in curriculum reorganization in the field of the humanities. Basic philosophy, objectives, and procedures in experimental centers are described, and the periodical comment summarized.

Biography by Americans, 1658-1936: A Subject Bibliography. By Edward H. O'Neill. University of Pennsylvania Press. \$4.00.

A listing of individual and collective biographies by American authors providing title, author, place and date of publication, and pagination, as well as the names of the series and of the libraries in which the edition indicated is available. By the author of *History in American Biography*.

FOR THE SCHOLAR

Richard Crashaw: A Study in Baroque Sensibility. By Austin Warren. Louisiana State University Press. \$3.00.

Mr. Warren has succeeded admirably in his effort to place the modern reader of Crashaw in the position of one who, three centuries ago, was informed upon the principal movements in English and Continental religion and art and conversant with Latin, Italian, and English poetry. The writer supplies much of the essential background and presents elaborate commentaries upon Crashaw's poetry to promote more complete communication between poet and reader.

Burtonian Melancholy in the Plays of John Ford. By S. Blaine Ewing. Princeton University Press. \$1.50.

Dr. Ewing traces the influence of Burton's *Anatomy of Melancholy* upon the plays of John Ford in a series of chapters summarizing Burton and analyzing such plays as *The Lover's Melancholy*, *The Broken Heart*, and *The Lady's Trial*. A separate section treats the significance of "melancholy" in the characters, action, and thought of the plays, and the personality of the playwright.

New Poets from Old: A Study in Literary Genetics. By Henry W. Wells. Columbia University Press. \$3.50.

These essays on our poetic tradition reveal the origin of the technique, form, and spirit of modern poetry, including the work of many nonconservative poets in the literature of the past. Many contemporary poets are here found to be indebted to writers of preceding centuries.

The Aesthetic Theory of Thomas Hobbes. By Clarence DeWitt Thorpe. University of Michigan Press. \$4.00.

Professor Thorpe has painstakingly examined those philosophical writings of Thomas Hobbes which set forth his empirical and psychological approach to aesthetics. Hobbes's influence upon Dryden and other English men of letters is traced in a series of informative and well-documented chapters.

A Dictionary of American English on Historical Principles, Part X: Gold Reserve-Honk. Compiled at the University of Chicago under the editorship of Sir William A. Craigie and James R. Hulbert. University of Chicago Press. \$4.00.

The last part of Volume II (embracing the letters *d, e, f, g*, together with the concluding portion of *c* and the earlier part of *h*) of the Craigie-Hulbert *Dictionary of American English*. A glance through its pages reveals the reflection in language of events, people, and places in American history, geography, industry, politics, and local animal and plant life.

Chambers's Technical Dictionary. Compiled under the editorship of C. F. Tweney and I. E. C. Hughes. Macmillan. \$5.00.

The subtitle describes the scope of the volume: *Comprising Terms Used in Pure and Applied Science; Medicine, the Chief Manufacturing Industries, Engineering, Construction, the Mechanic Trades: With Definitions by Recognized Authorities.*

Tuberculosis and Genius. By Lewis J. Moorman. University of Chicago Press. \$2.50.

A specialist in tuberculosis and a student of psychology here studies the relation between tuberculosis and genius in the lives of Robert Louis Stevenson, Friedrich Schiller, Katherine Mansfield, Voltaire, Molière, Francis Thompson, Shelley, Keats, St. Francis of Assisi. The introductory chapter contains interesting historical notes in relation to the changing attitude toward this disease.

FOR THE COLLEGE STUDENT

Essays Old and New. By Margaret M. Bryant. Crofts. \$1.25.

A generous collection of the work of the masters of the essay from Montaigne and Bacon to John T. Flynn and Clifton Fadiman. Two tables of contents facilitate the study of the essay as a phase of the development of English and American literature or according to type. The anthology is lacking in the appeal of the contemporary and in the treatment of pressing social and economic issues.

Verse Writing Simplified. By Robert Kingery Buell. Rev. ed. Stanford University Press. \$1.50.

Mr. Buell has attempted to set forth principles of verse-writing on a level simple enough for the beginner yet suggestive to the successful writer of verse. The book successfully avoids a mechanical approach and draws its illustrations from poetry of a wide variety of type and scene.

Peer Gynt. By Henrik Ibsen. Translated by R. Ellis Roberts. ("World's Classics Series.") Oxford University Press. \$0.80.

A reprinting in the pocket-size "World's Classics Edition" of a first English translation of a great classic.

Coleridge the Talker: A Series of Contemporary Descriptions and Comments with a Critical Introduction. By Richard W. Armour and Raymond F. Howes. Cornell University Press. \$4.00.

Testimony concerning Coleridge the man and Coleridge the conversationalist by such famous contemporaries as Hazlitt, the Wordsworths, Emerson, James Fenimore Cooper, Keats, Lamb, Scott, Southey, and numerous other personalities of the time. Detailed notes and a scholarly introduction accompany these highly illuminating characterizations.

Radio Directing. By Earle McGill. McGraw-Hill. \$3.50.

A detailed description of procedures employed in staging a radio broadcast. Information concerning microphones and studios, the production of sound effects, preparation

for a broadcast, acting, timing, rehearsals, and types of radio production is given in non-technical and well-illustrated chapters. Illustrations of production scripts with analyses, lists of manual sound effects, and a glossary of common radio terms are included.

An Anthology of World Literature. By Philo M. Buck, Jr. Rev. ed. Macmillan. \$4.00.

This one-volume library of world-literature includes only those writers of every age who have become recognized as of supreme importance in the field of imaginative writing. The collection draws upon the literature of the ages from Homer through the nineteenth century and from all civilizations except those of the Far East and of the English-speaking peoples.

English Literature: 1650-1800. Edited by John C. Mendenhall. Lippincott.

An effort is made in this voluminous anthology to present a vivid portrayal of the life of one of the most brilliant epochs in English history. Three representative plays of the Restoration period, the works of four great eighteenth-century novelists, numerous essays, and the poetry of Goldsmith, Gray, Cowper, Burns, and Blake are included. Extensive annotations and comprehensive Bibliography are found at the end.

Century Readings in English Literature. Edited and annotated by John W. Cunliffe, Karl Young, and Mark Van Doren. Appleton-Century. \$4.50.

This latest edition of a well-known anthology of English literature represents an improvement, not only in typography and arrangement, but also in the adequacy of the introductory material. Recent re-evaluations of contemporary figures are reflected in changed emphases.

A Year's Work in Composition. By Ben Euwema. Odyssey Press. \$1.40.

A practical exercise book emphasizing the problems most frequently encountered in the typical class in freshman English. The expository material is presented simply and directly and is accompanied by helpful illustrations and exercises.

Contemporary Southern Prose. Edited by Richmond Croom Beatty and William Perry Fidler. Heath. \$2.00.

This collection of prose writing by such southern writers as Donald Davidson, Stark Young, Cleanth Brooks, Jr., Allen Tate, John Crowe Ransom, Gerald W. Johnson, Erskine Caldwell, Julia Peterkin, Elizabeth Maddox Roberts, and Margery Kinnan Rawlings is offered as a corrective to those anthologies of contemporary literature which have neglected the South. A series of biographical sketches of the authors has been included at the end.

Essay Annual, 1940. Edited by Erich A. Walter. Scott, Foresman. \$1.25.

The current volume is perhaps one of the most interesting yet produced in the series. The article by Lippmann and Beard on the issues of war and peace and the section on the press are new sections which world-events have made indispensable. A bibliography of outstanding essays which have appeared in American periodicals and a section of study guides in connection with the essays bound in this volume appear at the end of the book.

The Art of Useful Writing. By Walter B. Pitkin. Whittlesey. \$2.00.

Mr. Pitkin gives sound advice to the student and the man in the street on the techniques of effective writing—in a straightforward, simple, yet colorful style that illustrates his basic principles. About one-third of the book is devoted to highly practical exercises in story construction, in logic, and in psychology.

A Handbook of English in Engineering Usage. By A. C. Howell. 2d ed. Wiley. \$2.50.

A comprehensive survey of the rules governing the use of words and the structure of the sentence, paragraph, and whole composition, as well as the principles of punctuation and mechanics. The larger section of the book is indistinguishable from a general handbook of English usage, but the chapters on reports and technical magazine articles draw their illustrations exclusively from the field of engineering.

Complete College Composition. By A. W. Green, D. R. Hutcherson, W. B. Leake, and P. K. McCarter. Crofts. \$2.50.

This composition text is complete in the sense that it includes all types of material commonly included in a first-year course in college English. A fairly comprehensive review of English mechanics and grammar and the principles of rhetoric constitute the first part; a study of style, the research paper, the use of the library, business and personal letters, various types of narrative and expository prose with extensive illustrations and exercises are included in the second part.

Increasing the Power of the Federal Government: Annual Debater's Help Book, Vol. VII. Edited by E. C. Buehler. Noble & Noble. \$2.00.

Abundant source materials in the form of debate briefs, articles, and speeches with an analytical discussion on the subject of increasing the power of the federal government.

Intercollegiate Debates: Yearbook of College Debating. Edited by Egbert Ray Nichols. Noble & Noble. \$2.50.

The complete text of college debates on such subjects as "The Power of the Federal Government," "Un-American Activities," "Civil Liberties," "Isolationism," "Aid to the Allies," "Proportional Representation," "Government Ownership and Operation of the Railroads," with bibliographies.

Trial without Jury and Other Plays. By John Howard Payne. Edited by Codman Hislop and W. R. Richardson. Princeton University Press.

A new member of the series of "America's Lost Plays" mentioned in earlier issues of this magazine. The other plays of the obscure, early nineteenth-century playwrights included in this volume are *Mt. Savage*, *The Boarding Schools*, *The Two Sons-in-Law*, *Mazeppa*, and *The Spanish Husband*.

Training in Thought and Expression. By Frederick T. Wood. Macmillan. \$0.75.

A much-needed volume on the principles of clear, independent thinking by the English master at the Firth Park Secondary School, Sheffield, England. Successful writing is taught through disciplined thinking. Suggestive of the objectives of the book are such chapter headings as "The Methods of Propaganda," "Some Causes of Crooked Thinking," "Red Herring," "Thought and Language," "Precision," "Clarity," "Figures of Speech," and "Essay Writing."